

SCHOOL ARTS

INTEGRATION •



60 CENTS

MAY 1953



Signs and Symbols, published by Penguin Books, Inc., 3300 Clipper Mill Road, Baltimore 11, Maryland. Price, 50 cents.

This colorful booklet of 32 pages, size 8½ by 7 inches, is a history of signs and symbols which for centuries have been used by man to take the place of writing. Did you know that many design motifs we use today are literal or modernized versions of symbols used by prehistoric man? This little booklet traces the fascinating history of symbolic designs from earliest times to their use today in state and national seals, memorials, and gives you ideas on their everyday use in design and decorative projects at school and home.

Many of the examples are in color and all are shown in complete detail. Here are some of the chapter headings which give you an idea of the wealth of design reference material offered you: Early Use of Symbols, The Application of Symbols, Symbols as Guarantees, Colors in Contexts, The Decoration of Shields, and The Beasts of Heraldry. Other chapters illustrate family crests and give their meaning, illustrations of grotesque and fantastic animal symbols are shown, coats of arms, the use of symbolic plants and flowers, and symbols on badges and shoulder patches as used in the British Military Service.

A very useful and authentic reference with many and varied uses in art, design, and integration.

HELPFUL REFERENCE MATERIAL FOR INTEGRATION PROJECTS

Latest Map of the World published by National Geographic Society, Sixteenth and M Streets, N. W., Washington 6, D. C. Price, 50 cents.

This world map gives complete and up-to-date information in great pictorial detail on the oceans and seas (currents, prevailing winds, depths, etc.), islands, continents, countries, rivers, and cities. With this large (40½ by 26½ inches) map before you, the places of the world, whether they be large land areas or tiny Pacific islands, assume new meaning and importance. Your students will enjoy referring to it often, and it's sure to spark their lively imaginations to quick action when it comes to artwork projects suggesting foreign places or integrating art with other subjects such as geography.

Do not mistake activity for achievement.

May

Month	Fifth
Days	Thirty-one
Birthstone	Aquamarine (Ancient) Emerald (Modern)
Flower	Lily of the Valley or Hawthorn



TAURUS (Bull)
Second Sign of the Zodiac
April 19 to May 20

MAY HAPPENINGS

- 1-2 E. A. A. Sub-Regional meetings
See April issue for complete details
- 1 May Day
- 3-9 Be Kind to Animals Week
- 10 Mother's Day
- 10 National 4-H Sunday
- 16 Armed Forces Day
- 30 Memorial Day



BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

Order copies of books reviewed from Creative Hands Bookshop, 115 Printers Building, Worcester 8, Mass.

Jewelry Making as an Art Expression by D. Kenneth Winebrenner. International Textbook, Scanton, Pennsylvania. 182 pages. Size, 7½ by 10½ inches. Price, \$5.00.

This book is an inspiring help in teaching and learning design—by doing. The emphasis is on creative, contemporary design as applied to making jewelry, and the variety of individual expression which can be achieved with only a few simple tools and basic materials.

There are 24 suggested approaches to design. But you are encouraged to experiment at every step in design, materials, and processes. There is a chapter on where to buy supplies, a classified index covering design suggestions, supplies, tools, processes, examples of projects, and reference books. The book is completely illustrated, including basic design ideas, processes, and finished pieces—ranging from the beginner to expert.

The author is exceptionally well qualified to write this book. Much of his adult life has been devoted to doing and teaching crafts—from the creative point of view. Dr. Winebrenner is Professor of Art, State University of New York, College for Teachers at Buffalo, where he is in close and constant touch with those eager to do creative work with their hands. In addition, he has been guest instructor in Jewelry and Metalwork at Teachers College, Columbia. This book reflects his unique skill as a craftsman, writer, and teacher, and will be an exciting and inspiring source book for everyone interested in creative expression.

(Continued on page 7-a)

THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

Brilliant Coronation Year Program is offered for the Edinburgh Festival. Six symphony orchestras of international fame and top-flight presentations of opera, drama, ballet and chamber music by leading artists of five countries will be featured at the seventh annual Edinburgh International Festival of Music and Drama during Coronation Year, 1953. Scheduled for August 23 through September 12, it is expected to attract a record number of visitors from all over the world according to the British Travel Association. Those wishing a copy of the tentative program, simply write British Travel Assn., 336 Madison Avenue, New York 17, N. Y. and ask for a copy of the folder EDINBURGH INTERNATIONAL FESTIVAL OF MUSIC AND DRAMA.

Latest and Complete Information about the series of summer tours offered by Bureau of University Travel, 11 Boyd St., Newton, Mass., has recently come to us. Late last fall the Bureau made available a tentative schedule of tours. This schedule has now been expanded and other adjustments made to reflect final arrangements. For folders which describe and price the complete range of tours, combining educational value with scenic beauty, simply write the Bureau at the above address and tell them the type or tour you want or the area you wish to visit.

Many of You See EVERYDAY ART. It's published several times during the school year by the American Crayon Company. The November-December issue announces the appointment of a new editor—Prof. Emmy Zweybruck. Through her lectures and extensive travels Professor Zweybruck has wide acquaintance with art educators in all sections of the country and abroad. She is thoroughly at home with the objectives of contemporary art teaching and will, we are certain, use her unique creative talents and tireless energy to continue to bring EVERYDAY ART readers a cross section of outstanding work of teachers and students in this country. In addition, she plans to include material from foreign countries whose activities will be of interest. The enthusiasm and sincerity of purpose for her new editorial assignment is typified in the following quotation from Professor Zweybruck:

"I sincerely intend to make the very form in which our subject matter will be published, the color schemes, layouts and reproduction of the highest contemporary design standard, so that the face of our little magazine may be as inspirational as its heart."
We join with your many other friends and acquaintances in saying, "Good luck and best wishes, Emmy," in this new and challenging work."

Editor

(Continued on page 10-a)



tactile expression



Stainless, non-toxic, waterproof
Permanently plastic
No preliminary kneading
Comes in 9 mellow colors

CLAYOLA® Modeling Clay is made by **BINNEY & SMITH Co.** 41 E. 42nd St., New York 17, N. Y.

For FREE leaflet on the use of CLAYOLA and papier-mâché, send to Dept. 5A.

Have your students tried CHARCOAL this convenient way?

FOR PORTRAITS . . .



FOR LANDSCAPES . . .



FOR STILL LIFE . . .



The three drawings shown above are examples of work done with General's Charcoal Pencils by public school students.

General's Charcoal Pencil is the most convenient form of charcoal your students can use. It has the same vigorous drawing qualities as stick charcoal — gives the same pleasing results — but keeps hands and clothes clean. General's Charcoal Pencil is practical, too . . . it sharpens easily . . . is sturdy in action . . . and eliminates the breakage so common with ordinary charcoal.

NEW! General's HB Charcoal Pencil

Now! — ask for General's Charcoal Pencil in four degrees: HB-2B-1B-6B. At art stores everywhere.

Write Dept. SA for a free trial pencil naming your favorite degree.

Makers of Best Pencils since 1899
GENERAL PENCIL COMPANY
67-75 FLEET STREET, JERSEY CITY 6, N. J.

ITEMS of INTEREST



Fleckel, an Entirely New Glaze with tiny specks of color in it, has just been announced by Pemco Corporation, Baltimore 24, Maryland, for distribution through their Pottery Arts Supply Division. Fleckel is a clear gloss glaze with a choice of pink, blue, blue-green, brown or black specks. When fired slightly higher, the specks in the glaze will flow or "feather." This means that two effects are possible with each color. Fleckel provides a multitude of decorative possibilities for craft potters. The colors can be combined for spatter-dash patterns. Both the clear specks and the feathery effects can be used on a single piece by an extra firing. Fleckel can be used over a white or colored body or it can be applied over underglaze colors. It can be combined with other glazes as an artistic border, band or medallion. On figurines, Fleckel offers a quick and easy method of providing patterns for dresses, hats, etc.

This new glaze is supplied in liquid form packed in four-ounce jars. It is made up in two series: one for clay bodies that mature at cone 010 and one for those that are regularly fired to cone 06.

See this new glaze at the Pemco dealer nearest you or write Pottery Arts Supply Division, Pemco Corp., 5601 Eastern Ave., Baltimore 24, Md., for a supply of it or additional information and prices.



A New Adjustable Kiln Firing Stand designed to do the work of five conventional trivets of different sizes is currently offered by its designers, Kenneth F. Bates and A. H. Edgerton, and has been thoroughly tested by them.

This new trivet enables the user to fire pieces of any shape, and from tiny bead size up to 7 1/2 inches. Oversize "wings" are available to hold pieces up to 12 inches wide. Using four points of rim contact (see illustration), it eliminates all tipping and sliding of the enamel, and permits firing without marking or marring any surface. Construction is of heavy gauge stainless steel and brass. Size adjustment is quickly and easily made, and assures firm and correct suspension of the object held. Write for free descriptive circular to Kenneth F. Bates, Dept. 14, 7 East 194th Street, Euclid 19, Ohio.

(Continued on page 4-a)



"Ideal for School Use"
—say teachers across
the nation

Quality plus economy is an unbeatable combination—Specify Devco for all your art material needs—dependable since 1754.

DEVCO Art Materials
OIL COLORS • WATER COLORS
TEMPERA • DRY ART COLORS

Devco & Reynolds Company, Inc., Louisville, Ky.

LET US...

**TAKE THE
LOAD OFF
YOUR
SHOULDERS!!**



Benefit from over 50 years of long and varied craft experience. We will be happy to help you plan your Art and Craft programs, and are ready and able to fill your every need from our vast warehouse of handicraft supplies.

**COMPLETE SCHOOL ART
AND CRAFT SUPPLIES!**

FREE!



Large handbook of handicraft supplies sent free to schools, or teachers when accompanied by name and address of school with which they are affiliated. Others send 25¢ refundable with first purchase of \$5.00 or more.

LeisureCrafts
907 So. HILL ST., LOS ANGELES, CALIF.



furnish your new art rooms


. . . 100% SHELDON

When you are called on to set up those new art rooms, call in the Sheldon Man to work with you. He understands your problems. He brings you years of planning experience — and an unmatched series of furniture units, versatile and educationally correct.

You can teach your best in a studio that's 100% SHELDON.

E. H. SHELDON EQUIPMENT COMPANY
MUSKEGON, MICHIGAN

SPEED!




5 STYLES

A	SQUARE	B	ROUND
C	FLAT	D	OVAL
F-B		ROUND HINGED	


SPEEDBALL

DRAWING & LETTERING PENS

AND IN  **8 TIP SIZES**

SPEEDBALL PENS ARE TRULY SUPER-PENS DESIGNED FOR THOSE WHO ARE SATISFIED ONLY WITH THE VERY BEST IN PERFORMANCE

Always specify
SPEEDBALL INKS
EVERY JOB YOU DO DEMANDS THE BEST
— in Black White and all the colors of the rainbow



HUNT PEN CO.
CAMDEN 1, N.J.

Send for literature for sample color pens, new lettering pens, and more. Includes black printing.

ITEMS OF INTEREST

(Continued from page 2-a)



Spray-Glo, a New Display Product with unlimited sign and display applications, is now being marketed by The Craftint Mfg. Co. of Cleveland, Ohio. Spray-Glo is Day-Glo (bright daylight fluorescent) lacquer in popular aerosol spray container form. Everyone who makes signs or displays can utilize the six Spray-Glo colors to add life and brilliance to their work. It adheres perfectly to wood, paper, glass and metal.

Because Spray-Glo is concentrated, only a small amount is needed to be effective. It is currently being sold through Craftint's dealer organization in an 11-ounce aerosol container, and is available in fire orange, saturn yellow, rocket red, arc yellow, signal green, and neon red. An undercoater, for use on colored surfaces is also available. Inquiries concerning Spray-Glo may be addressed to The Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10, Ohio.

International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, Ill., announces the release of "Lisner," a new color film in the Canadian Artist series, produced by the National Film Board of Canada in cooperation with the National Gallery of Canada and the Montreal Museum of Fine Arts.

"Lisner" is a 16mm color sound film. Running time, 20 minutes. To obtain prints without charge, apply to your nearest State Department of Education or public library. To rent prints, apply to any large university film library. To purchase prints, write International Film Bureau, Inc.

Koh-I-Noor Pencil Co., Inc., Bloomsbury, N. J., have introduced a new fountain pen for use with both regular and drawing inks. The Rapidograph pen is a double-duty fountain pen whose versatile pencil-like point performs equally well in general writing, drawing, lettering, commercial art work, making carbon copies, music writing and arranging. It has a piston type filling device with a visible ink supply. Its self-cleansing, non-corroding mechanism quickly purges the ink to be changed simply by filling with cold water, or in extreme cases by using a good commercial fountain pen cleaner. Your school supply dealer or stationer will be glad to show you this new pen.

What we do not understand,
we have no right to judge.

GRUMBACHER

"4017"
PURE CAMEL HAIR
WATER COLOR
BRUSHES

Guaranteed to Point!

- schools
- ceramics
- hobby craft

FULL SIZES

0	1	2	3	4	5	
.19	.19	.20	.22	.24	.25	
6	7	8	9	10	11	12
.28	.30	.35	.40	.50	.65	.75

WRITE TO YOUR SUPPLY DEALER FOR GRUMBACHER SCHOOL BRUSH CIRCULAR

INSIST ON THE NAME
M. GRUMBACHER
INC.

472 West 34th Street • New York 1, N. Y.

Announcing the new

B & I Pottery Maker



POWER DRIVEN VARIABLE SPEED POTTER'S WHEEL

Here are professional features never before available at such a popular price. Versatile enough for the most advanced craftsman, yet simple enough for beginners' use. Precision built for smooth, long-lived performance. Compact, portable, mounts anywhere. Ideal for schools and home ceramic studios.

FEATURES NEVER BEFORE OFFERED AT SO LOW A PRICE

ONLY \$57.50

DESIGNED FOR SCHOOL USE

New variable speed reducer with adjustable foot control provides speed range from 38 to 130 r.p.m. Other features include built-in water container, attached wedging wire, reversible 9-inch throwing head with recess for molding plaster bats. Order by mail now or write for complete literature.

B & I Manufacturing Co., Dept. 5A, Burlington, Wis.

School Arts, May 1953

for the finest in Colors, specify

WEBER



"MALFA"
Oil Colors
in 4" x 1"
Tubes

"MALFA"
Water Colors
in 3" x 1 1/2"
Tubes



WEBER
"SCHOOL ART"
Water Color
Box No. 4/8

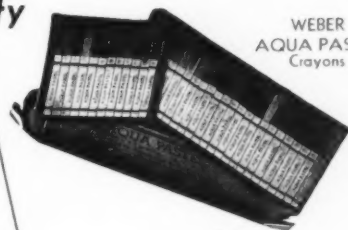
WEBER
TEMPERA
Show Card
Poster Colors



Webster Colors and Materials—standbys of professional artists—include a painters line of products for use in the art classroom. Shown are a few quality line of products for use in the art classroom. Shown are a few quality line of products for use in the art classroom. Shown are a few quality line of products for use in the art classroom.

WEBER
...100th year
1853-1953

...a Century of Service
to the Nation's Schools



WEBER
AQUA PASTEL
Crayons



WEBER
AQUA PRINT
(Water Soluble)
Printing Inks
in 4" x 1" Tubes

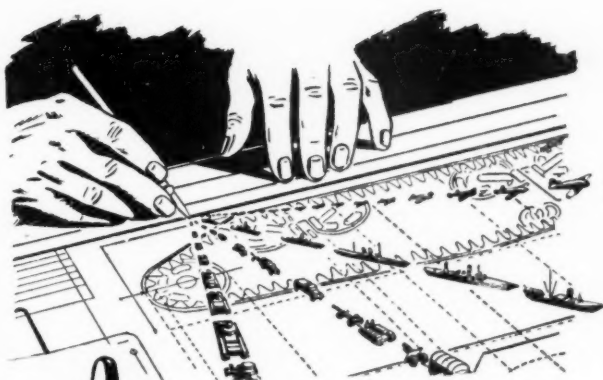
Catalogue Vol. 700
to Teachers and Schools,
on request.

F. WEBER CO.

Manufacturing Artists' Colormen, Since 1853
PHILADELPHIA 23, PA.
St. Louis 1, Mo. Baltimore 1, Md.

Patronize Your Nearest Weber Dealer or School Supply Distributor

the hand that rules the paper rocks the world...



First choice
of American
draftsmen

Since
1880



HIGGINS INK COMPANY, INC. BROOKLYN, NEW YORK

Courtesy McGraw-Hill Publishing Company, Inc.

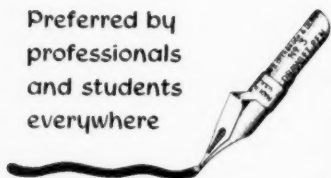
American draftsmen have proved to an astonished world that a free people can have guns and butter. Their endless stream of improvements in mass production techniques enables us to maintain an adequate defense against aggression... and enjoy the thousands of mechanical aids for work and play which make America the envy of all.

Higgins American Drawing Inks play an important part in these victories in war and peace... by saving untold thousands of hours in shop time with speedily interpreted plans. When every line must be clear, clean and accurate, you naturally fill your pen with Higgins. Its controlled surface tension assures you free-flowing precision with every drafting instrument.

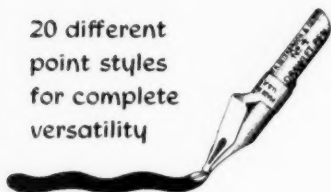
Esterbrook[®]

DRAWING AND LETTERING PENS

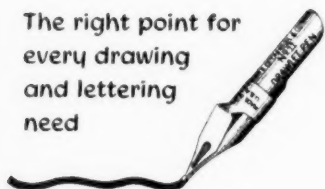
Preferred by
professionals
and students
everywhere



20 different
point styles
for complete
versatility



The right point for
every drawing
and lettering
need



Esterbrook[®]

Lettering Pens



Precision Products
of America's first
pen maker



THE ESTERBROOK PEN COMPANY
CAMDEN, NEW JERSEY

sets . . .
15 to 60
pastels
75¢
to
\$2.75



**TRUE PASTELS PERFECT FOR
PRACTICE AND PROFESSIONAL WORK**

Write for descriptive literature

TALENS & SON, INC.
UNION, NEW JERSEY



cakes
pens
tubes
sets . . .
85¢
to
\$4.35

**TALENS QUALITY WATER COLORS . . .
BRILLIANT • PERMANENT • BUDGET-PRICED**

**EVERYTHING IN
CERAMICS
FOR SCHOOLS • CAMPS
HOBBYISTS • INSTITUTIONS
ECONOMICALLY PRICED!**

FREE CATALOG

Complete listing—Clays, Slips (Translucent Cone 01). Glazes (Non-crazing Cone 06 to 01), Molds, Tools, Kilns, and all Ceramic supplies. Helpful hints for the beginner and advanced student. Write today! Dept. SA5.

Special Discount Plan

No Packing Charges on any Order

**JOHN MARTIN
TREASURES**

545 Valley Road Upper Montclair, N. J.

Distributor for Paragon Kilns

No matter what happens there is always
someone who knew it would.



The New Editor of SCHOOL ARTS

D. Kenneth Winebrenner

Professor of Art, State University
College for Teachers, Buffalo, N.Y.

You will find Ken Winebrenner's training and experience fit him particularly well for the challenging job of editing **SCHOOL ARTS**.

He has been an art teacher in high schools of Pennsylvania and is Professor of Art at the New York State University for Teachers, Buffalo. He has taught painting, crafts and teaching methods for teachers in the elementary grades, including the supervision of practice teaching in art.

Editor Winebrenner attended Carnegie Institute of Technology; State Teachers College, Edinboro, Pennsylvania, and received his B.S. in Art Education from State Teachers College, Indiana, Pennsylvania. To this, he has added M.A. and Ed.D. from Teachers College, Columbia University.

You, the subscribers to **SCHOOL ARTS**, will receive the benefit of his experience and ability beginning with the September 1953 issue.

See page 8-a of the April issue for complete details of your new editor's experience and qualifications.

SCHOOL ARTS, Worcester, Mass.

A PROBLEM CLINIC

Your teaching problems will be analyzed, discussed and answered by a leading art educator, starting with **SCHOOL ARTS** for September 1953. This service to art teachers will be featured each month through **PROBLEM CLINIC**, a page devoted to helping art teachers in their work.

Any questions relating to art teaching involving methods, techniques, processes, evaluation, or questions of a general nature will be submitted by the editor to a different guest authority each month. Both the questions and answers will be printed as soon as possible after they are received and answered. The names of those asking questions will not be printed, but we ask that your letters be signed when you send your questions to: **PROBLEM CLINIC EDITOR, SCHOOL ARTS MAGAZINE**, 400 Woodland Drive, Buffalo 23, New York. Share your teaching problems with others by asking the **SCHOOL ARTS PROBLEM CLINIC EDITOR** to answer them for you.

SCHOOL ARTS

THE ART EDUCATION MAGAZINE

INTEGRATION

ARTICLES

EDITORIAL

Integration and Appreciation Lillian Munich 291

AT GRADE LEVEL

Autumn Hangs on the Door Betty Zino 292
 Growing with the Junior Museum Margaret Emery 295
 Experience, Key to Integration Irvin H. Spoerri 298

AT HIGH SCHOOL LEVEL

Better Art for Secondary Schools Leon L. Winslow 300

AT COLLEGE LEVEL

Art Is a Procedure John F. Rios 303

AT TEACHER LEVEL

A Movie Anna Dunser 306
 Art Circus Elizabeth Sasser 308

READING

Library and Art Ruth Underwood 310

PUPPETRY

Jumping Jacks Maria K. Gerstman 313
 Punch and Judy Sticks Phoebe H. Somers 314
 Shadow Technique Augusta L. Feiner 315
 Red Gate Shadow Puppets B. Newman 316

SOCIAL STUDIES

Bottle People Anna Dunser 318
 Making Relief Maps Doris Schaffer 319
 Our Own Globe Mrs. W. L. Ahner 320
 Mexico and Crafts Anne Kovach 322
 Mexico and Geography Emily M. Fryberger 323
 Peruvian Fiesta Edith Brungard 324

Note: The articles in School Arts Magazine are indexed in the Readers Guide to Periodical Literature and The Education Index

Microfilm copies of SCHOOL ARTS are available through University Microfilm, 313 N. First St., Ann Arbor, Michigan



Copyright 1953 by The Davis Press, Inc., Worcester 8, Massachusetts



EDITORS

ESTHER deLEMONS MORTON
 Editor

JANE REHNSRAND
 Associate Editor

ELEONOR HENDERSON
 Editorial Secretary

Editorial Department Address
 Box 2050 Stanford, California

ADVISORY EDITORS

ELISE REID BOYLSTON
 Formerly, Supv. of Art Elem. Schools, Atlanta, Georgia

ANNA DUNSER
 Art Director, Maplewood-Richmond Heights Schools, Maplewood, Mo.

MARIA K. GERSIMAN
 Marion, Iowa
 Formerly Art Teacher, Vienna High Schools

SONYA LOFTNESS
 Travel and Craft Research, Corte Madera, California

GLEN LUKENS
 Chairman of Dept. of Crafts, U. of So. Cal., Los Angeles

BESS FOSTER MATHER
 Formerly, Senior Consultant in Art, Minneapolis, Minn.

GEORGE MILLER
 Chief, Art Education, Commonwealth of Penna., Harrisburg

ALFRED G. PELIKAN
 Director of Art Education, Public Schools, Milwaukee

RUTH REEVES
 Modern Designer of Textiles, New York City

JOHN F. RIOS
 Department of Art, Phoenix College, Phoenix, Arizona

BERNICE V. SETZER
 Director of Art, Des Moines, Iowa

JESSIE TODD
 Teacher of Art, Laboratory School, University of Chicago

BEULA M. WADSWORTH
 Art Hobbies Workshop, Tucson, Arizona

WILLIAM G. WHITFORD
 Chairman of the Department of Art Education, University of Chicago, Chicago, Ill.

LEON L. WINSLOW
 Director of Art Education, Baltimore, Maryland

MURIEL V. SIBELL WOLLE
 Professor of Fine Arts, Univ. of Colorado, Boulder, Colo.



BUSINESS DEPARTMENT

Printers Building
 Worcester 8, Mass.

PAUL F. GOWARD
 Business Manager

WILLIAM B. JENNISON
 Advertising Manager

INEZ F. DAVIS
 Subscription Manager

ADVERTISING REPRESENTATIVES

Midwestern
 DWIGHT H. EARLY
 100 N. LaSalle St., Chicago 2, Ill.
 Phone Central 6-2184

Pacific Coast
 JUSTIN HANNON
 4068 Crenshaw Blvd.
 Los Angeles 8, Calif.
 Phone AXminster 2-9501

SUBSCRIPTION RATES

United States, \$5.00 a year
 Foreign, \$6.00. In Canada, \$5.00
 through Subscription Representative,
 Wm. Dawson Subscription
 Service Limited, 587 Mount
 Pleasant Road, Toronto 12, Ont.,
 Canada.

Orders for subscriptions to
 School Arts Magazine and other
 material published by us should be
 sent to School Arts, Printers Building,
 Worcester 8, Massachusetts.
 Copies of back issues one year
 old or more, when available . . .
 75 cents each.

CONTRIBUTORS' INFORMATION

Communications concerning
 material for publication in School
 Arts should be addressed to
 D. Kenneth Winebrenner, Editor,
 400 Woodland Drive, Buffalo 23,
 New York. Manuscript and illustrations
 submitted at owner's risk.
 The publishers take every precaution
 to safeguard all material
 but we assume no responsibility for
 it while in our possession or in
 transit.

The School Arts Magazine is a
 monthly periodical published ten
 times a year, September to June,
 by The Davis Press, Inc., Publishers,
 Worcester, Massachusetts.





Young students of Betty Zino and Florence Beaujean of Scarsdale, New York, exemplify Art Integration in Education, as described in the article, "Autumn Hangs on the Door," page 292.

INTEGRATION AND APPRECIATION IN EDUCATION

LILLIAN MUNICH, INSTRUCTOR OF ART
POLK COUNTY NORMAL SCHOOL, ST. CROIX FALLS, WISCONSIN

INTEGRATION is not a recent event in education.

When Plato said, "If arithmetic, mensuration, and weighing be taken out of any art, that which remains will not be much," was not integration happening even then?

When little girls of Colonial times were learning the alphabet, numbers, stitches, colors, and months of the year, by making their samplers, was not integration happening even though the activities were not termed as such?

When one or more subjects are used to help teach another subject more successfully, then integration and correlation are occurring. If the art is merely a performance of tracing or copying, there has been no correlation nor integration, in that nothing has happened to the child from within; there has been no mental nor physical development; therefore, that activity has not been **educationally successful**.

Art is not a special subject; it is a **basic** subject in the same sense as reading, writing, spelling, arithmetic, and health. It is a subject which can help to teach another subject more successfully.

The resourceful teacher will find unlimited occasions for integrating art and other subjects; for instance, in arithmetic the child may use colored paper circles to illustrate various number combinations: red could be used for one group combination, blue for another, and so on (the child should be allowed to draw around a circular object, otherwise he will not cut true circles); there are also occasions for working with the triangle, square, star and snowflake star; activities of a theater, library corner, puppet show, flower shop, circus, and toy store. Art is a "natural integrator" with reading, numbers, science, social studies, and music. How successful the integration is depends entirely upon the **efforts** and **wisdom** of the teacher. It can be integration truly worthy of the name.

Photography is a valuable phase of art for upper grade students—it can be motivated and integrated with science, social studies, and arithmetic field trips. Close-ups of flowers, leaves, and insects become useful for future discussions. Some children will learn to develop their own prints. This activity also affords experience in work-type reading and research.

The study of aviation gives real meaning to three-dimensional art in the construction of airplane models, hangars, studying and creating global airplanes, as well as a natural integration with arithmetic, science, and social studies.

Illustrating "their own" poems and stories and musical compositions is an ideal integrated creative experiment for children.

The amount of integration in the curriculum should be about the same as in real life. No one subject should be dominant.

APPRECIATION

The misconception that "appreciation" includes only the old, stereotyped "picture study" has been too prevalent.

Appreciation does mean studying and enjoying pictures—but much more is included: such items as arranging furniture and flowers which are art in everyday life; becoming acquainted with the Egyptian "way of life" through the study of Egyptian art, old and new; the utilitarian and structural origin of art—the caveman's weapon which was gradually enhanced by decorative art to make the utensil more pleasing to the eye; the plain pewter ware used by the Pilgrims which was followed by the elegant design and materials used by modern silver-smiths; studying the utilitarian development of the home, transportation, and field machinery, and the study of the use of color—all these are included under appreciation which also provides excellent opportunity for studying structural lines and form.

A study of the color, line, design, movement used by Mexican artists in their painting may occur in correlation with the study of Mexico; a unit on Ranch Life affords opportunity for children to create designs for branding irons for their own "make-believe" ranch; the picture which a child has painted, or a mural which has been correlated with reading or social studies may be mounted and discussed. This is integration or correlation or appreciation. Call it what one will—it is bringing art into the child's life every day.

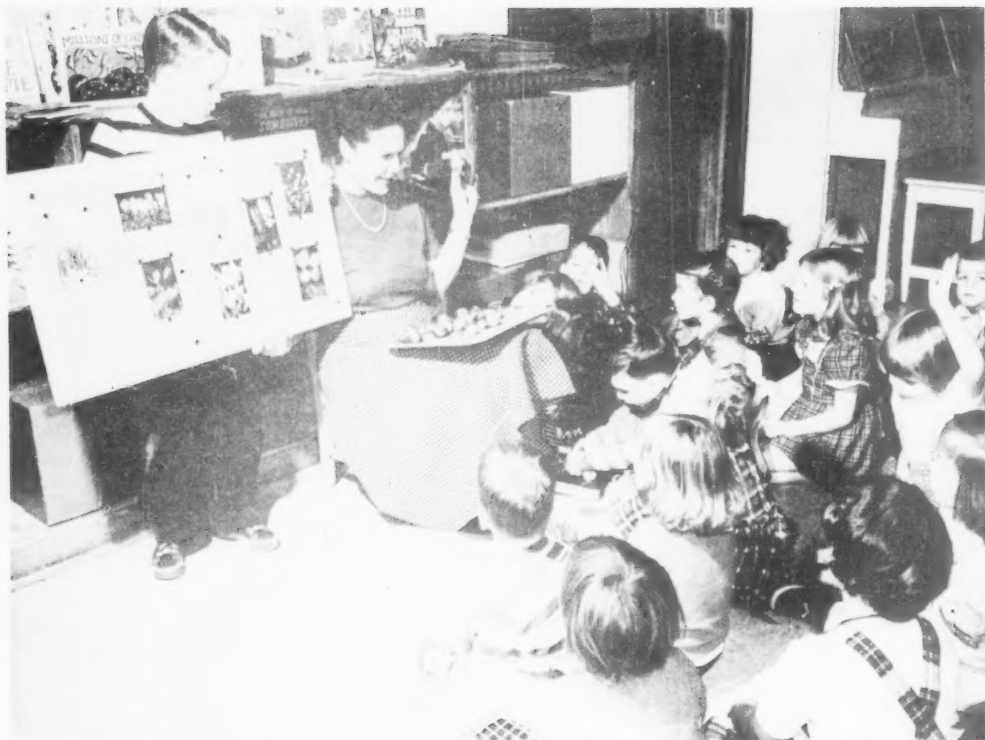
The self-satisfaction, self-confidence, and self-pride which grows within the child while experimenting with various art media is more important than the product.

Appreciation includes displaying children's art which should be pleasingly exhibited. "A child's painting should be properly mounted and exhibited by itself on a large area which is not cluttered by doodads, calendars, and other art work from months past." A continual change in displays is conducive to child interest.

When a child's work is handsomely shown, "the intuitive teacher will discover the child often admiring his work from the corner of his eye—very likely glowing with self-pride." This is so analogous to what adults are likely to do! Children's art should never be exhibited on a competitive basis.

Examples of a child's work, kept from month to month, and year to year, will provide a source for studying the development of the whole individual—and also the degree of success in teaching the subject. This provides opportunity for the teacher to check against the balance of the integrated program—to weigh the adequacy of the art program in development to the "whole child."

AT GRADE LEVEL



"What do you think we ought to do with these bulbs this morning?"

AUTUMN HANGS ON THE DOOR

BETTY ZINO, FLORENCE BEAUJEAN
GREENACRES SCHOOL, SCARSDALE, NEW YORK

Photographs by John Gass

"ONIONS," said Jimmy. "Yup! Those are onions!"
"Where's onions?" came a voice nearby. Let's see!"
A pause; a short inspection, and then an authoritative answer. "No, bulbs! I helped Mommy plant some just like 'em."

At this point, Miss Florence Beaujean took some bulbs from the basket and put them on a small tray. As she sat down in one corner of the large, sunny kindergarten she delegated a child to show some flower pictures. Without further ado her chicks had gathered about her listening intently to her soft, musical voice.

"This sounds like magic. I guess it is a special kind of magic. Just think. You put this tiny bulb into the earth, and after a while, in the spring, there comes a beautiful flower." Holding a small bulb, she continued, "This little one is a snow-drop. Snow-drops are very

brave, and sometimes they come out while there is still snow on the ground." Then, turning to the chart, "Who can show me a snow-drop? A tulip? Some hyacinths? A crocus?" Many of the kindergartners knew them all. "What do you think we ought to do with these bulbs this very morning?" Since the answer was so obvious to these five-year-olds, they started for their wraps.

Greenacres School is built so that all inner rooms look out on a beautiful court complete with trees, shrubs, transplanted wild flowers, bird bath, two fat turtles, and space for little gardens. Nearly every type of plant and bush wears a badge or necklace identifying it.

Out in the court the children came. The day was crisp, clear, sunny. Though the Japanese crab-apple trees were stripped of their last adornment, some shrubs still wore a few tattered garments. The woodbine, all red and gold



Each had a turn at the planting.



By Spring the onion-like lumps had been transformed into golden daffodils, many-hued tulips, and perfumed hyacinths.

and purple, clung tenaciously to the brick wall. The smell of autumn was everywhere.

Choosing three or four gardeners at a time, Miss Beaujean said, "While we are working, the others see if you can find those old, fat turtles. I wonder if they are hiding? Maybe they think it is winter. It is quite chilly."

The planting went on. "That's right. A nice, deep hole. That's just about it. Oh! Oh! That's bottom side up! No. Up straighter! Now, that's just right! Do you think you'll remember where your plant is?" And so on, and on, until each one had a turn. "Twenty-five bulbs ought to make a nice spring garden!"

The last bits of soil had been heaped down. For good measure, little hands gave a few extra pats. Their mission accomplished, the children picked up their tools and departed from the court, as if they knew that this was all they could do. The rest was up to the magic of the earth.

Then, in a few days a thin, white blanket fell from the sky to cover the little garden. As the season grew deeper and colder, a heavier, thicker blanket was sent from the heavens. It was winter. The earth was asleep.

Looking out into the court one day in March, sharp eyes spied snow-drops. How could these fragile, delicate white little bells have the courage to show their faces in such chilly weather! Close upon these came purple, yellow, and orange crocuses. Slowly, quietly but surely, the earth was coming to life and as each new bud unfolded, shrill little voices were heard, acclaiming the wonder of it all.

About the second week in April Miss Beaujean invited her class to visit the court and see what had happened. Straight to their gardens the children ran. Each was quite sure that this or that bit of green was the one he had planted. Certainly the tallest or more vigorous

growth had more "parents" than ones which were just barely visible. Some children, however, remembered just where they had set their bulbs, and these, they insisted, were best of all.

Back in their kindergarten quarters the class was busy with all sorts of paper construction. Such gay colors—pink, blue, purple, in fact, every flower and rainbow hue. Each child could pick his favorite shade. Then ensued such cutting, stapling, and fixing; such deliberations over the choice of color for handles; such exclamations of delight. The finished products turned out to be little baskets of varying shapes and sizes. Since the date was almost May 1, several children suspected they had made May baskets.

Some parents had talked about how they had celebrated May Day when they were little. Therefore, many boys and girls were informed concerning this enchanting day. In our section, by May 1, May flowers, buttercups, or cowslips are a lucky find even if spring is on schedule. In the Southern states and Eastern seaboard and in the West, it is easy to find the most beautiful blooms for May Day.

The flowers are placed in small baskets, usually made of paper, and taken home, but not in the usual way. The basket is hung on the door. You ring the bell, then hide. Of course, you don't hide very far away and Mother knows where to look for you. You are discovered! Your parent is so surprised! She has found the May basket hanging on the doorknob.

The onion-like lumps that had been planted on that sunny day in autumn were transformed into golden daffodils, many-hued tulips, and perfumed hyacinths. What, in autumn, seemed like a Brahms Lullaby, turned into a William Tell Overture in May. Each child took his or her treasure home. Each hung autumn on the door!



Then ensued such cutting, stapling, and fixing.



MARGARET EMERY
DIRECTOR
JUNIOR MUSEUM
PALO ALTO
CALIFORNIA

Photography by
Gene Tupper and
Robert Cox

GROWING WITH THE JUNIOR MUSEUM

"I'M GONNA make a dinosaur!" exploded eight-year-old Bob as he pounded out his clay. And he did! A handsome specimen!

That was in the Junior Museum's "Fun With Clay" class. Where did Bob get the idea? He had wandered through the "Science Tunnel" which shows life through the ages, in colorful dioramas and murals at child's eye level. He had watched the awesome activities of the giant Iguana lizard in its cage. He had learned about these creatures in his "Let's Explore Nature" class. These are typical museum activities. A field trip group may collect butterflies, beetles, lizards, or tadpoles and a week later they appear spontaneously in artistic expressions of the art and craft groups.

The Junior Museum of Palo Alto, originally founded by a group of interested citizens and one of the pioneers in its field, has become a division of the city's Recreation Department. It offers activities in arts, crafts, sciences, and hobby clubs during free hours after school and Saturdays; permanent and rotating exhibits of artistic, scientific, historic, or current interest; free educational movies; and special programs of seasonal or timely interest. The small barnyard and zoo is a constant attraction, the offspring providing pets for a perpetual waiting list of thirty to forty youngsters.

The rapid development of children's museums across the nation in the last decade has been a partial fulfillment of the ever-growing need for specialized recreational and educational institutions for today's youth. Each new museum has incorporated broader ideas and facilities that are fast overcoming old concepts of musty corridors full of untouchable historic, scientific, and art objects.

Wheel work delights all ages, down to the third grader who may have to stand on a box to reach his clay. Below—members of a craft class revel in paper cutting and painting as they decorate for the Summer Circus.





The owl was her Science Fair entry and a temporary member of the zoo.

The Museum's annual Science Fair brings full school and community participation. School classes and individuals enter collections and specimens of scientific interest—rocks, butterflies, leaves, flowers, pets, dish gardens, shells—all are classified, judged, and attractively displayed. A program of science-in-action may include glass blowers or "black light" demonstrations. Crafts classes add to the festive atmosphere with appropriate decorations. Fifteen hundred children and parents participated in last year's event.

Cooperation with schools includes visual-aid service. Thirty to forty units of material are provided monthly and may include anything from a pair of hooded rats in a cage to a collection of rare Indian relics.

Some of the "Let's Explore Nature" class mount butterflies they have collected, while Marius Robinson, a science major from Stanford University, gives them helpful information.





Donald H. Fry, an authority on American Indians, tells young members about the origin and use of Hupa Indian baskets which he has given to the Museum to become a part of the school loan collection.

A teacher may select ten or twelve items to enliven her study unit on Pioneer Days, Alaska, The Gold Rush, China, or Japan. A typical Westward Movement might include a scale model covered wagon, a flintlock gun, a powder horn, a lantern, clothing, and utensils of the period. These may be checked out for classroom use for periods ranging from two to six weeks.

Like institutions of its kind all over the country, the Palo Alto Junior Museum is suffering from growing pains. To meet the heavy summer demands, extension programs in crafts and nature study have been sent to five outlying playgrounds.

This type of service may be of help in our perplexing dilemma of "Where do we grow from here?" in meeting the increasing educational demands placed upon the Junior Museum today.

The Japanese Doll Festival is an annual event with exhibits, a program, and appropriate decorations by the craft classes.





A fourth year experiment using Painting

EXPERIENCE

THE KEY TO INTEGRATION

A report on an integrated program of art and social studies at the elementary school level.

IN ART, as well as in other fields, experience is a wonderful teacher; but in integration it is a necessity. Creative expression is essentially a response by an individual to the stimulation provided by an experience. A child cannot create out of a vacuum. The stimulation of an experience may be gained by actual contact with life or through dramatizing a life experience but, whether real or vicarious, the child must identify himself with his experience in order to create. This is the essence of true integration. Through experimentation with various mediums and materials, a wide range of experiences and varied choices for expression may be provided.

Here are several projects which were conducted in the third through the fifth year levels to promote integration of social studies experiences and creative expression. In each project a certain aspect of the year's social studies problem provided incentive for a stimulating life experience growing out of discussion of subject matter. In addition, on each year level, projects were chosen to include an example of drawing, painting, construction, crafts, and graphics or stenciling. These provided an experience in each as well as a progression from year to year. Each project was divided into five sections: crea-

IRVIN H. SPOERRI
DIRECTOR OF ART
PUBLIC SCHOOLS
FOND DU LAC, WISCONSIN

tive experimentation as a background for expression; the stimulation of an experience to express; the choice of a medium for expression; the creative expression of the experience; and the evaluation and conclusions of the project.

THIRD YEAR LEVEL

Creative Experimentation. The background included drawing, paper cutting, and paper construction. A gradual development in expressive drawing from kindergarten through the first and second years; use of paper cutting and construction both in creative experiments made just for fun and in creative expression of experience provided the necessary skills and basis for a refined continuation and combination of these mediums.

Stimulation. To discover how much the children knew about their community, particularly their own neighborhood, they were encouraged to tell about their surroundings. An excursion was made through the immediate neighborhood.

Choice of a Medium. It was decided to use the pale-blue bulletin board as a background since "the sky is blue anyway, isn't it?" The first thing they wished to make was their own homes. Then they needed streets.

Next, of course, came the school, churches, buses, automobiles, trees, stoplights.

Evaluation. This project was the expression of something with which the children had contact every day. It was creative expression stimulated by social experiences, carried through by creative experimentation.

FOURTH YEAR LEVEL

Creative Experimentation. Experimental easel painting served as the foundation for this project which, being a mural, entailed cooperation and intelligent planning. In addition, it combined creative painting with design and composition, proportion and color sense. The additive factor of increasing difficulty of the problem may be seen in reviewing previous experiments in murals, e.g. the drawing-and-cut-mural of the first year, the bulletin board mural of the second year, the large park mural of the third year.

Stimulation. In a farming community, farms and their occupants are a continuous stimulus. The trip to a nearby farm was short in distance, but long in experiences and interests. The children would have liked to remain for several days exploring and discovering.

Choice of a Medium. The great interest demanded an immediate expression of ideas. To capture these impressions, paper and crayons or paints were provided for prompt use. Once the ideas were on paper the next step could be decided. Since the committee way of working seemed novel, the class wanted to make use of committees as much as possible. As this was an early experience in the field, the children chose the medium in which they had much confidence, namely painting.

Expression of the Experience. The pictures the children had drawn of their impressions of the farm were shown to the whole class and a choice was made as to who should draw what part of the mural. When the whole thing was planned the items were drawn with chalk on the 6- by 12-foot paper.



Above is a third year experiment using Drawing; while at right is a fifth year experiment with Cut Paper Construction.

Evaluation. A valuable experience in working together was the foremost achievement. The discussions were often not too calm nor quiet, but the children were learning. They had experienced the subject, they were interested in it and understood it. They developed a proficiency in better expressing their ideas in a different way, yet one tied in with and growing out of their past experi-

ences. Here problem solving, group work, and creative art went hand-in-hand to express a real and vital experience.

FIFTH YEAR LEVEL

Creative Experimentation. Manipulative work with paper had begun in the kindergarten and progressed through various stages of cutting and pasting, resulting in cut paper murals. From that point gradual progressions were made in paper construction through experiments in making masks, animals, and figures culminating in the paper construction mural. Various refinements and experimental work had been continued and encouraged, emphasizing original solutions to construction problems.

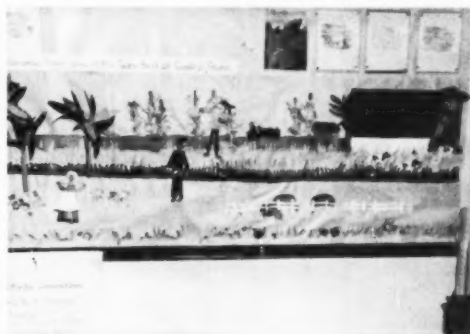
Stimulation. Class discussion had reached pioneer farming as compared to modern farming, and each child was anxious to tell his experiences on a farm. A strip film was shown emphasizing the points beyond the immediate experiences of the children. After that, the class wanted a farm of its own.

Choice of a Medium. Some tried building a farm on the sand table, but the space was too limited for entire class participation. They had seen the beginnings of mural work in paper construction in other rooms and wanted to try it.

Expression of Experience. Experimentation continued as the work progressed. One way was discarded for a newer or better way. The entire bulletin board was to be a farm scene. Some time before they had tried making flowers, grass, trees, from paper; but when it came to cornstalks, corncrib, silo, barn, and figures, they found things more difficult. One by one each problem was solved until the entire scene was completed with pigs, cows, tractor, and even a scarecrow.

Evaluation. This project was well-balanced in problem solving and creative experimentation leading to the growth of the child. The experience portrayed was one of interest to the children. It was something about which they knew a great deal. They knew what they wanted to say and went to work to find a way of saying it. There was, of course, tremendous room for improvement, but as the creative expression of a social experience growing out of experimentation, this project provided an excellent learning situation.

Experience was gained through creative experimentation to provide proficiency, through aid in making a wise choice of medium, and through the simulation of a life experience to express. Thus we can say, experience in its different aspects is an excellent teacher.



AT HIGH SCHOOL LEVEL



Ninth grade pupils engage in creative painting

BETTER ART FOR SECONDARY SCHOOLS

LEON L. WINSLOW, DIRECTOR OF ART EDUCATION, BALTIMORE, MARYLAND

INDIVIDUAL differences are probably just as great in art as they are in other educational fields. The art teacher usually recognizes these differences and endeavors to adapt his instruction accordingly. Consequently, pupils of similar interests are today grouped according to their inclinations, though still treated as individuals. The art impulses of boys and girls are carefully nurtured, the student with unusual talent is advised regarding his particular capacities, and activities are recommended for him that will stimulate and encourage special growth and development. Although in the elementary school, art is generally taught by the regular classroom teacher in an integrated program, in the junior high school more ample provision is made in a differentiated organization for suitable guidance and training in art. This differentiation, begun in the junior high school, is realized still further in the senior high school.

Is it still true that "the humanities, natural science, and the fine arts represent three different emphases in a broadly

cultural education" as pointed out by Suzzallo* a quarter of a century ago? Or are science and the humanities only to be included as now exemplified in the curriculums of many of our secondary schools? Is this lack of recognition accorded to art in the junior and senior high schools to be attributed to a lack of understanding of art education on the part of administrators, principals, and guidance counselors, or is it due to the fact that art as a high school area is not measuring up to the academic and vocational standards involved?

In examining the present situation it will be recognized that the academic standards set up by liberal arts colleges still constitute the prevailing criteria for many of our secondary school curriculums. If art is to be enthusiastically accepted as a high school subject, it must first seek and find recognition at the college level. Failing this, the subject is doomed to be considered inconsequential and unacceptable when judged by the prevailing

*Suzzallo, Henry. Report of the Committee of Art Instruction in Colleges and Universities, page 30. The Federated Council on Art Education, 1927.



A student
of the
Theater Art
course
constructs a
stage model.



Leathercraft
is part
of a twelfth
grade
Industrial
Arts course.

academic standards. If a subject must be academic in order to be so recognized, art can be defended as just as academic an area as any of the others and still keep its self-respect. Being "of the academy," both liberal and classical in the true meaning of these words, should not be in the least to art's discredit. Like the humanities, and like science, art has had a glorious academic past and, like these branches, too, art may look forward to a still more promising future. Achieving recognition, art may anticipate success along with the humanities and science.

The traditional and prevailing attitude toward art as an academic subject is that it presents a highly specialized area, one that must of necessity remain closed to most students; that art is a natural gift, lacking which a pupil should be required to enroll for something else; that only a few individuals can profit by instruction in it; that it is not coordinate in the curriculum with any of the other major subjects; that intellectual capacity is not required in its pursuit; that artists are eccentric, peculiar; that students who expect to go to college should not take art in high school; that the more of the humanities, including languages, and of science, including mathematics, a student can get in high school, the better it will be for him later.

The prevailing vocational attitude toward art as a high school subject is that it is impractical; that it is unnecessary for most industrial and technical students as a required part of their curriculum; that it is valuable only in highly specialized occupations such as sign painting, graphic arts, and interior decoration; that those who expect to enter general industry or the trades should take so-called "technical subjects" rather than the "art subjects;" that the pursuit of art as such at the secondary school level, as an integral and component part of vocational education, is unwarranted and unnecessary; that art is something to be applied rather than incorporated in functional construction; and that art is, therefore, superfluous. All of these statements are untrue.

That art is failing to secure in secondary education a place coordinate with the place held by the other areas of equal importance in living is to be seen in the curriculum patterns prevailing in many secondary schools today. Art is failing because of the apparent inability of its present sponsors to identify it as both academic and vocational, and because of their failure to convince the colleges and universities of its importance in higher education.

(Continued on page 8-a)



With a power machine, high school art majors cut letters for a sign to advertise a school program.

AT COLLEGE LEVEL



Art Is a Basic Procedure—a process, a means.

ART IS A PROCEDURE

JOHN F. RIOS
DEPARTMENT OF ART
PHOENIX COLLEGE
PHOENIX, ARIZONA

ART Is a Basic Procedure—a process, a means. It is the rhythmical, balanced way of doing anything which produces a satisfying organization. Art is a basic procedure that develops within the individual, through his intellectual and emotional life, the power to organize in that satisfying and unified manner which achieves beauty. In addition, it includes stimulation and activity of the creative spirit, controlled by the same natural laws

which are in constant operation, building and keeping the physical world a harmonious whole.

Art Is an Educational Procedure. It interprets the necessities and luxuries of everyday living in terms of social and economic values. The clothes we wear, the homes in which we live, the various institutions which add to our comfort and satisfaction, so ably reflect the art inherent in them that they form rich and abundant sources for developing consumer literacy. Art values, utilitarian and aesthetic, both constitute an education. This points the way toward richer living, broader outlook, enlarged horizons, and all in all, better citizens.

Art Is a Communicative Procedure. It dates back to the early stages of the history of mankind. The crude life and exploits of the caveman of Altamira, of the Indians of North and South America, or of the remains of some vanished civilization, are largely written in some symbolic or pictorial form. Drawing, painting, sculpture, and the crafts have been instruments for recording or transmitting ideas, facts, feelings, and just plain history to our civilization. Art is an effective language of communica-

Art Is an Educational Procedure. It interprets the necessities and luxuries of everyday living in terms of social and economic values.

Art Is a Communicative Procedure. Crafts have been instruments for recording or transmitting ideas, facts, feelings, and just plain history to our civilization.



tion. Picture essay is well on its way toward becoming another art tool for communication.

Art Is a Creative Procedure. It gives the creative release a proper direction and the goals are compatible with those of all general education. In this procedure, students realize, arrange, and organize their ideas in visual form. The three R's become a secondary consideration. The concentration from each student that arises from creative art lays the ground for the essential foundation subjects. It is in the creation of art that the true development of the individual emerges.

Art Is an Experimental Procedure. This is not all revolutionary. It is based on two elementary facts reiterated by educationists throughout the ages. In this

procedure, the child is given opportunities **to move and express** himself. The qualities developed in this way are of tremendous importance to all activities. Expression in art gives not only a natural approach to academic subjects but also a more confident basis for tackling the difficulties of social relationships.

Art Is a Psychological Procedure. It serves as a means of understanding human behavior and the development of personality. It helps children and teachers alike in their difficulties by the act of creating something that is emotionally satisfying. Art as a psychological procedure does not play a role in life adjustment. It creates a new kind of life for the student.

Art Is an Integrating Procedure. It deals with the creative and appreciative experiences of life as one lives it. Integrating art with all other subjects is a means through which a child enjoys and enriches his life. Here, art is not just a performance or a by-product. It is a correlating agent. It extends itself throughout the core of education and life.

Art Is a Democratic Procedure. It is the inheritance of all. Every person shares in this inheritance, according to his ability. In an ideal democracy, all people see the truth about all phases of life. Fortunately, art portrays all these. Art as a democratic procedure equips millions of people with at least an introductory appreciation of the contributions that art can make to happiness. Art lectures, museums, and outdoor exhibitions are just a few of the agents that promote this principle.

Art Is a Cultural Procedure. It illuminates human character, action, and ideals. It is through art that these actions and ideals are most eloquently and most lastingly



Art is a Creative Procedure. In this procedure, students realize, arrange, and organize their ideas in visual form.

Art Is an Experimental Procedure.

It gives not only a natural approach to academic subjects, but also a more confident basis for tackling the difficulties of social relationships.

Art is an Integrating Procedure.

Integrating art with other subjects such as reading and writing is a means through which the individual enjoys and enriches his life.



1. Es el día de Daniel.
2. Mamá le dió los dados.
3. Los dados son de Daniel.
4. Ese dedal es de mamá.
5. Mamá usa su dedal.
6. Así no le duele el dedo.



articulated. Learning to appreciate some unique style of art may pave the way toward liking, understanding, and tolerating the people who produce it. The interpretations of anthropologists and foreign scholars are becoming more accessible in the vernacular to the general public. The functional nature in which art is used here brings men into friendly bondage. It leaves a record of what men prize long after practical and tangible achievements are lost and their creators gone. Art as a cultural procedure is a civilizing force capable of exerting influences that enhance the intellectual capacities of the race.

AT TEACHER LEVEL

A MOVIE

ANNA DUNSER
ART DIRECTOR
MAPLEWOOD-RICHMOND
HEIGHTS SCHOOLS
MAPLEWOOD, MISSOURI



Kindergarten children gave little heed to the camera floodlights.



A FIRST GRADER'S OWN STORY

See the farmer feeding the ducks. The duck says quack, quack. The farmer likes the ducks. The ducks like the farmer. Dick and Jane like the ducks too.

MOVIES are as good as ever for entertainment and education. A movie of children at work, used as the program for P.T.A. groups, art clubs, and faculty meetings, was made by the Lyndover teachers with very little expense.

The movie was made to illustrate a specific way of teaching. These teachers had found that the children could write stories about their pictures, or write stories first and then illustrate them, and the outcome was that they could spell better and write more legibly than when they took formal spelling and penmanship lessons. After viewing the film, many visitors said, "We have heard you tell about this new method of teaching and now we see what you mean."

The first shots were taken in the kindergarten room. Miss Hardy's children were already at work—painting on large paper with big brushes and tempera—when the

camera and floodlights were brought in. The children gave all their attention to their work and ignored the visitors. When the floodlights were turned on and the camera began to grind the children looked up momentarily but immediately went on with their work, moving about naturally. As it was near the end of the term there were few who were still in just the scribble or smear stage.

When a child finished his picture he brought it to Miss Hardy and dictated a story which she wrote on wide-spaced paper. When it was complete, usually two or three sentences, the child held his picture and the story toward the camera and the audience could read his story.

This indicates an approach to reading readiness as well as writing readiness. Certainly the child is interested in reading back what he has dictated. Both the painting and the dictated story are the essence of mental health.

The painting develops coordination of mind, muscle, and eye, while the composition of stories preserves that precious faculty of imagination.

The camera and floodlights were then taken to the first grade room. Each child was working with crayons, drawing paper, small pictured dictionaries, and lead pencils. At the first of the year these children had begun where they left off in kindergarten but when the movie was taken at the end of the year, they showed much progress—they knew the simple words they used over and over but were asking the teacher for words they could not find, as they were writing more complicated stories.

The first grade paid no more attention to the camera than the kindergarten had done. Miss Medlen, the sixth grade teacher who owned the camera, was adept at getting the best possible shots without disturbing the children.

In the third grade the children were engaged in the same type of work; some were making pictures in crayon, others had completed their pictures and were writing stories. These children were inclined to be self-conscious at first. They were stiff, as though afraid to move, but soon relaxed and continued their work. It was apparent that they wrote more rapidly, wrote longer stories, made more detailed pictures. These children had been writing stories for three years. At the end of the year they were tested in spelling and some proved to be at seventh grade level in that subject. Some tested sixth grade, some fifth, and some fourth, though none ever had formal spelling lessons.

The movie camera next went to the sixth grade where the children were studying their social studies text, or should we say they were having an art lesson, or perhaps we should say they were preparing their English assignment. On their desks were indications of all three sub-

jects, considering spelling and handwriting as part of the English lesson.

Each pupil used a sentence or paragraph from social studies as the subject for a picture, then wrote stories with history and geography information as the setting. One boy was painting his contribution to a mural on western ranches which was partially completed. Dictionaries were still much in evidence but were no longer the colored, pictured kind. The sixth graders were so conscious of the camera that it was necessary to rehearse them with careful instructions.

The complete movie will remain a record of the work of that school. It is entertaining, but it serves its particular purpose—that of showing other teachers, parents, visitors, and administrators that the language arts and fine arts can be taught together to the advantage of all the subjects.



A sixth grade story illustration in wax crayon.



The movie camera grinds away as the sixth graders continue their work.



ART CIRCUS

THE halls of the school were crowded, not with boys and girls, but with teachers chatting excitedly about the stick puppets, cut-paper heads, and clay bowls which they carried triumphantly home. Two hours earlier in the gymnasium of Bowie Junior High School, the side-show barker's cry, "Hurry, hurry, step up and get your tickets, folks," had rung out. Before brashly painted signs advertising unbelievable wonders, there was assembled the most spectacular collection of freaks ever produced to astound elementary and high school art teachers. Chief Red Earth, crouched beneath his blanket, tossed dust from an earthen bowl. Slat O'Wood, the tongue depressor clown, bobbed up and down as Snako, the Serpent Charmer, paraded past. A shiver ran through the audience as the "Lion-eating Man," snarling and growling, cornered the King of Beasts. Unabashed by such a frightening episode, two mice waltzed shyly across the stage, a grinning bunny adjusted his tie, and a tremendous elephant dazzled the awed spectators.

DR. ELIZABETH SASSER
DEPARTMENT OF
ARCHITECTURE AND
ALLIED ARTS, TEXAS
TECHNOLOGICAL
COLLEGE, LUBBOCK

The information in this article is based on the Art Section meeting of District 4, West Texas Teachers Association, Bowie Junior High School at Odessa, Texas.



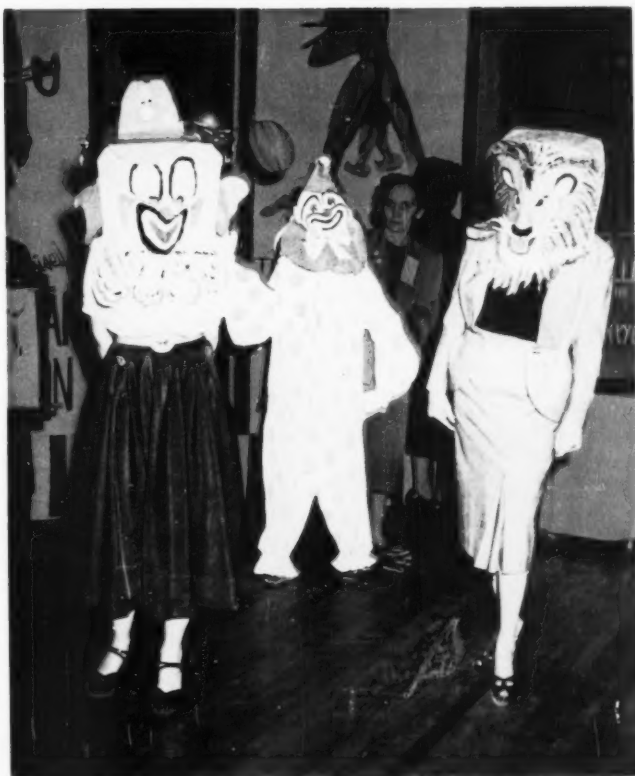


Was this all? No! The ringmaster snapped his orange suspenders, leaned toward the crowd, and hoarsely whispered, "Ladies and gentlemen, I introduce to you the one, the only, the most fantastic stick puppet in captivity, Willie, the Bookworm!"

Eyes bulged as Willie wiggled forward, bowing and swaying. "Come to my performance," he squeaked. "And I'll teach you a way to make children eat up literature. HO! HO!"

The teachers surged towards the rooms indicated on their clown-covered tickets. One would meet in person the famous characters who had performed on stage. The secrets of the art processes would be revealed—demonstrations of how to make tow-sack animals, discussions for the high school teachers; but better still, there would be material so that each and every one might try his hand at the actual construction of a stick puppet, a cut-paper head, a clay bowl, a scrap bag character, a paper bag mask, a roller movie.

When the workshops were over everyone had new ideas; everyone had something he had made to take away with him. Seeing a new process is an excellent thing, but trying one's hand at something new is twice as rewarding and much more fun.



READING



The first strip of paper is placed over the teapot which serves as a form for the paper pot in the "Alice in Wonderland" scene below.

LIBRARY AND ART



RUTH A. UNDERWOOD, DAVENPORT, IOWA

HAVE you ever seen a child who doesn't love a good story? Or one who can resist puppets? The two go together, like cake and ice cream, and we put them together in the fifth grade art classes at McKinley School when Miss Abigail Preston, our librarian, wanted something to display in observation of National Book Week. The result was a long-term project with many desirable qualities, remarkable for the way the interest and excitement held up through several weeks of work. There was something to challenge the children at all times and in meeting those challenges much was learned about proportion, color harmony, and balance, as well as structural facts. Another good thing was the way the children learned to work together.

When the time came to start the project, it was announced to the fifth graders in art class that we were going to make some papier-mâché groups representing books in our own library and that the finished groups would be so nice to look at that we would want them left at school until their class finished sixth grade. No discussion took place until Miss Preston had talked to them about books, which she did the next time the children were in her class.

When class time came again, the chosen titles were listed and the working groups adjusted to the scope of the project. Whenever two groups were found to have

chosen the same title, the children made their own solution to the problem. If the subject was large enough, the two groups merged; otherwise, one group chose a different title. The final list of titles included:

Pilot Jack Knight	Spanish Explorers
Rags, M. D.	Paul Bunyan
Freddy Goes Camping	Cinderella
Gulliver's Travels	Peter Rabbit
Alice in Wonderland	Rumpelstiltskin
Pinocchio	The White Panther
Snow White	Oscar, the Trained Seal
Mother Goose	

As soon as a working group was organized, those children were seated together, and went into conference to decide just what scene to portray. Simple diagrams and sketches were made to indicate the intended composition. This helped keep things simple.

No child came empty-handed to the next class. We had a wealth of materials—newspapers, paper cartons, boxes of all sizes and descriptions, wire, aluminum foil, rope, cloth for clothing, and even a doll wig so the lady could be made to fit her hair. With all that material, we were able to use the type of foundation best suited to the



a form, and the hardened papier-mâché shell carefully cut away, then put together again. A problem which came up repeatedly was that of getting figures to balance properly. It is fairly easy to make a four-legged figure stand, but balancing a two-legged figure so that it stands or sits where it should is quite a different matter.

Faces were modeled of papier-mâché pulp but the bodies were made in a variety of ways. The usual method was to tear strips and irregular shaped pieces of paper, dip them in a soupy paste made of the wheat flour marketed for that purpose, and paste them over the prepared base or form. Pulp modeling was combined with that whenever it seemed to be indicated. We used newspaper for all except the last layer or "skin"; for that we used torn-paper toweling. Tearing the pieces of toweling makes a much smoother edge on the overlap than can be obtained by cutting the paper.



At upper left are Paul Bunyan characters made entirely of paper.

One girl works with the steps for Cinderella while the others have dolls in various stages of construction toward characterization.

subject—rolled newspapers, wire, or cardboard—and from that time on, the project was like a snowball rolling downhill. It grew and grew as it rolled along, encompassing small obstacles or bounding over larger ones. Great ingenuity was shown in solving the many, many problems which arose.

Most of the problems involved proportion, color, and balance. For instance, a man must fit his bed and Oscar, the trained seal, had to get inside the bathtub. A broken leg had to have a plaster cast and be suspended in traction. (A little research was needed here.) The Dormouse had to have a teapot, so a tiny ceramic pot was used for

Below is the finished scene of Rumpelstiltskin.



Hair provided a splendid opportunity for ingenuity. Some of it was painted on, some made of doll wigs brought from home, some made of jersey loopers dyed in the schoolroom, some was made of yarn. For white hair and beards we used cotton fibers left over from an exhibit in the science room. Hats were carefully made to fit and were always removable. When it came to other clothing, most of the boys modeled their figures in such a way that the clothes could be painted on, but the girls made dolls, then dressed them. Velvet, satin, lace, and feathers indicated royalty; wool and cotton were for common people. The Seven Dwarfs were dressed in rugged contrast to Snow White's fine lace over pink silk. The Queen of Hearts wore a red velvet robe and on her dyed jersey looper hair sparkled a "diamond" tiara which had been a rhinestone bracelet in other days. The dormouse, snug in his teapot, wore a coat made of fur cloth.

Many serious discussions took place on the subject of color harmony. Sometimes a favorite piece of material was reluctantly and wistfully discarded because it would clash with other things which must be used.

The size of the figures made varied greatly, but were in proportion within their own group. The smallest was that of a baby, and was two inches long. The largest was Paul Bunyan, a massive thirty-two inches.

Some of the groups were arranged and mounted on flat bases appropriately painted, while others had painted backgrounds ranging from one to three walls. Cinderella required a flight of stairs leading from a ballroom entrance. Snow White and the Seven Dwarfs were shown with a painted forest on three sides. Mr. McGregor chased Peter Rabbit through a large gap in a picket fence made of paste sticks which surrounded his furrowed cabbage patch, and provided a satisfactory enclosure.

The materials used are readily available in any school, no matter how limited the budget. The only purchased materials we used were wheat flour paste powder, tempera paint, paper toweling, and shellac. The shellac acts as a protection for the painted surface and adds rigidity to the completed form. All other materials could be classified as scrap. Most of it was salvaged from the wastebasket or Mother's scrap bag. That fact was not stressed, but it contributed a great deal to the children's feeling that this was all their own doing, from beginning to end, making it a very personal affair.

Such a personal project could not help being an experience to be remembered, meaningful and rich in rewards for the children and the teacher, and highly satisfactory when put to the use for which intended—in the library, where the mute figures portrayed so well the dramatic scenes in beloved books.

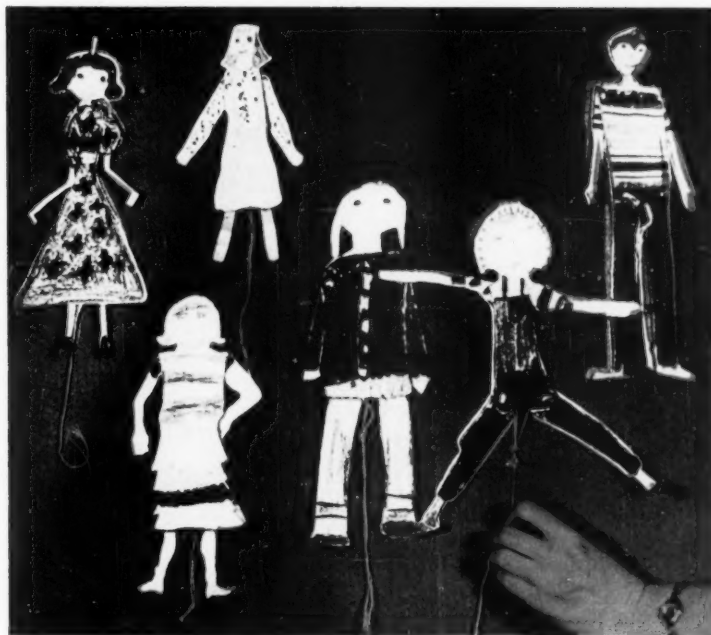


Peter Rabbit and Mr. McGregor in the cabbage patch introduced construction with wooden splints set in clay.



The newspaper foundation for Peter Rabbit has just been completed. A wire skeleton wound with cloth and covered with paper and paste formed Mr. McGregor.

PUPPETRY



JUMPING JACKS

MARIA K. GERSTMAN
MARION, IOWA

Photograph by
Herbert Gerstman

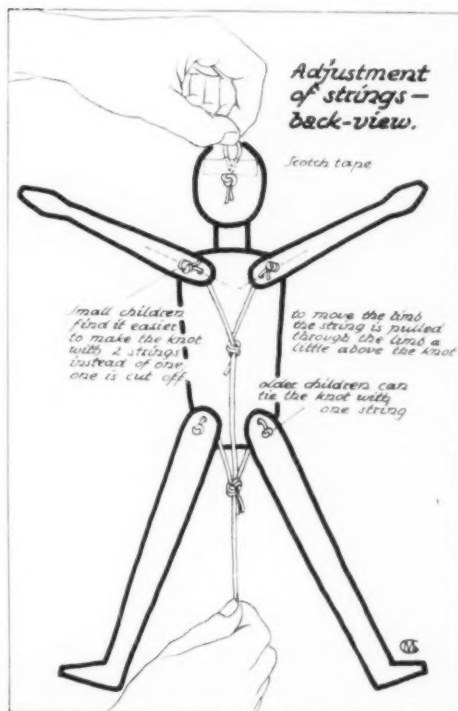
"Jumping Jacks" by third graders of Irving School, Marion, Iowa. Teacher, Rose McMullin.

BECAUSE it is the simplest kind of puppet, the jumping jack appeals greatly to the younger set. By substituting for the thin body and comical garments of the traditional jumping jack the likeness of body and clothing of their own selves, the children of the third grade of Irving School in Marion created jumping jacks of personal appeal.

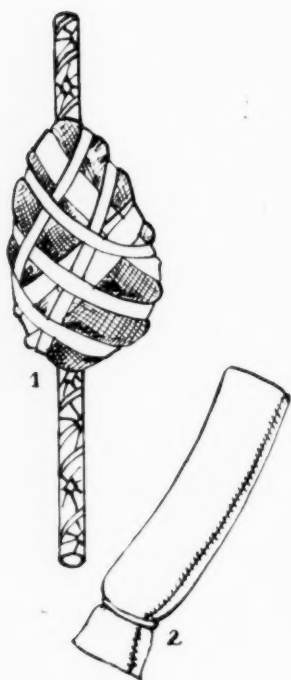
This direct approach to the drawing of the human figure, requiring active comparison, promoted realization of proportions at an early age. The children were asked to name the different parts of the body—head, trunk, arms, legs were readily named but the neck was almost forgotten—and to compare these parts in length and width with each other. They also determined the approximate location of the various joints. The size of the hand in relation to the face was easily established.

Each child drew the likeness of himself, about 11 inches tall, in pencil outline, coloring it with crayon. A wide hemline for girls was a must, otherwise the moving legs showed beside the skirt. When the figures were finished, the head, neck, arms, and legs were cut from the body and pasted separately onto cardboard. Additional length was allowed for fastening arms and legs.

For the knotting process, arms and legs should hang vertically. When the figure has been strung according to the diagram, pulling the single string will move both arms and legs. A heavy yarn needle with wide opening and cardboard that is not too heavy will facilitate the work. If placing a knot at a particular spot proves difficult for the very young child, two threads may be used in place of one and simply knotted together before and after piercing the two parts that are to be joined. Stringing the doll becomes an exciting experience and leads to the young artist's satisfaction when he sees his creation move!



PUNCH AND JUDY STICKS



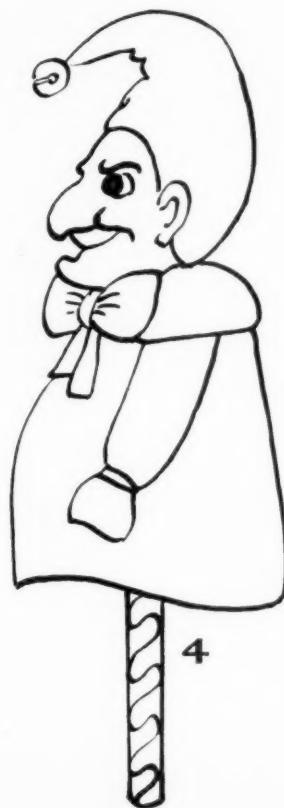
PHOEBE H. SOMERS
ST. DAVID'S
BERKHAMSTED, HERTS
ENGLAND



Make a core for the head by binding rags tightly round the top of the stick. Fix firmly into this four lengths of tape to be crisscrossed over the body and tied tightly under it, keeping the head in position. Cover this core with a "mush" (papier-mâché) made of newspaper bits soaked in cold-water paste, and model. Start by pressing in the eye-sockets with the thumbs. Boot buttons, beads, or little balls of paper-mâché will make eyes. Build up and exaggerate cheekbones, forehead, chin, and eyebrows. Model a large, smiling mouth, and add ears. Support the head while it dries—two or three days in a warm room.

Mr. Punch is ready for dressing after the stick has been painted, varnished, and dried. Brightly colored spirals look nice. One might make a colored jacket with collar and large bow tie, and a stuffed cap with a bell on the tip.

For Judy the process is the same except that she will need hair, a dust cap, and an apron. She might also have a bell on her cap or dress.



EVERYTHING used in making these toys can generally be found in the scrap box. The first requisite is a substantial stick about 12 inches long that is easy and comfortable to hold. It should be sandpapered smooth and clean, ready for painting later on.

Cut or tear clean cloth into strips an inch or two wide and bind them round the stick about 6 inches from the top. This makes Mr. Punch's body and should be really tight to make a firm foundation. Give him a good-sized paunch by binding a bunch of rags or screwed-up newspaper in the front. See that everything is pulled so tight there is no chance of slipping. (Figure 1).

When Mr. Punch is the right shape, lay him aside while you make two arms from long shaped bags about 1 by 2 inches in size, filled with bits and pieces. (Figure 2). Fix these arms in place by sewing firmly to either shoulder of the model. Tie some ribbon tightly round the wrists to suggest hands.

Below—the audience's view of "The Crocodile and the Monkey."

At right are the students behind the screen as they manipulated their version of "Ferdinand, the Bull."



SHADOW TECHNIQUE

AUGUSTA L. FEINER
DUNEDIN, FLORIDA

TWO thousand years ago the Chinese used a huge oblong upright covered with a lightweight cotton cloth to form a screen. Behind this cover were lights, and between the screen and the lights human figures moved to tell a story by means of shadows. This, I believe, was the humble beginning of today's glamorous moving pictures.

In a slightly different phase this technique adapts itself to classroom and auditorium activities. We used it in the literary field, staging the well-known Jataka Tale, "The Crocodile and the Monkey," as well as a revival of "Ferdinand, the Bull."

The screen, 5½ feet high by 3 feet wide, was made in manual training. A 20-inch board nailed at right angles to each post kept the stage steady. Unbleached cotton cloth was stretched between the uprights and tacked. Below this screen a shirred cotton valance hid the children who worked the puppets. A stagehand held an 80-watt bulb behind the puppets to throw their shadows on the screen, and the children knelt while manipulating the wooden animals, to avoid casting their own shadows on the screen.

The master of ceremonies, a papier-mâché head and hollow hands, appeared above the stage. The light was turned off whenever he spoke. He gesticulated excessively while orating and ducked out of sight when the actors held forth.

The stage setting was simple but effective—two banana trees and a rock, cut of plywood. We had first used cardboard but found it not durable, so substituted wood which outlasted our many performances.

A handle was screwed onto the lower part of the crocodile's body and, as the monster moved slowly, it was easily kept from sight. But with the monkey some practice was needed to make him run up the palm tree without displaying the means of his agility. In fact, we had to rebuild our trees to give the trunk greater girth to hide the monkey's handle.

The crocodile was simple to construct. We cut one 10 inches long from plywood, then hinged on a sharp-toothed jaw and ran a thin wire through three brads and down the handle. His jaw moved easily. We drilled a hole for his eye, tacked a small piece of cloth over it, sewed a string to its lower edge, ran this through a brad above the eye and the one at the middle of the body, and lo! he winked.

The monkey took more planning as we wanted a movable head as well as tail. Two pieces of plywood were used for the body, the head and tail swinging on nails between. With wires attached and run inward through brads and down the handle, we had most amusing action. Wire is better than string or twine as it does not tangle or break.

The advantage of the shadow picture over other forms of presentation lies not only in its simplicity, for no costuming, painting, nor stage dressing is necessary, but in its ready acceptance by the timid child. Parts may be read and not committed to memory. Every child is eager for a try-out. No one refuses to be an animal—back of a screen. Lucky the child who is chosen to be the monkey who calls out, "My heart is away up here in the tree. If you want, come FOR it, Come FOR it!"

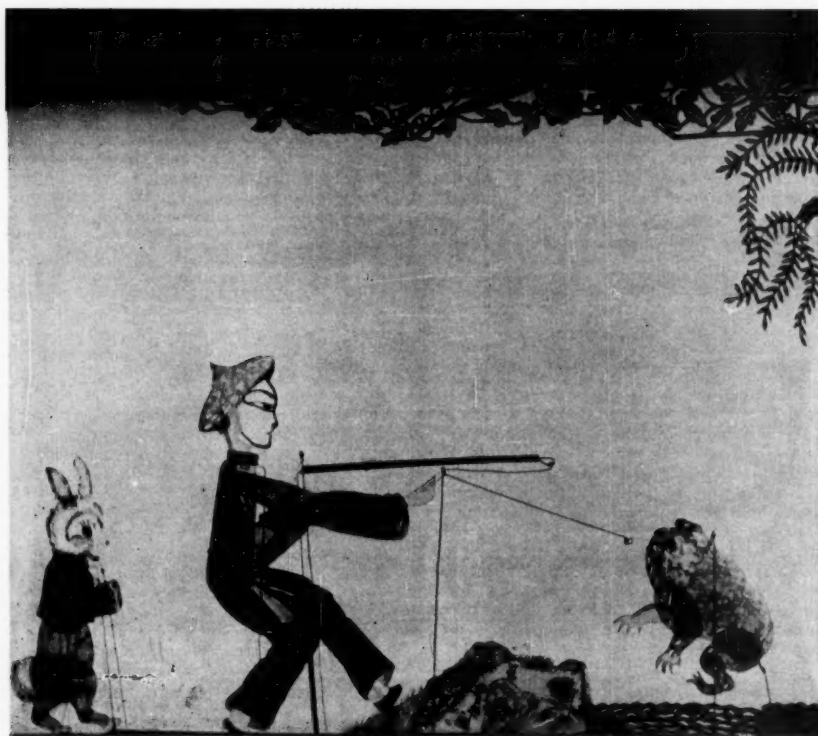


RED GATE SHADOW PUPPETS

B. NEWMAN

MORE than one thousand years ago, storytellers appeared in the market places of Asia with parchment figures which they moved behind an illumined screen to illustrate the popular tales of the period. Ever since, these plays have been a favorite pastime of emperors, generals, and court ladies as well as the farming populace of the Orient. There, modern motion pictures are called, "electric shadows."

Using a Chinese brush, Miss Benton plans the coloring of a tiger puppet.



Puppets made by Miss Benton for a child's play.

The Red Gate Players of New York City, led by Pauline Benton, use this type of ancient shadow puppet to interpret art, drama, and music to their audiences.

The shadow actors are gay, animated parchment figures beautifully carved and colored. Miss Benton makes some of them herself of parchment or of transparent sheet plastic. Since both parchment and colors are transparent, the light which illuminates them from behind causes them to appear to the audience in jewel-like, luminous shades. In this respect the word "shadow" is a misnomer if one thinks of shadows as being gray and colorless. The beauty of the performance is further enhanced by elaborate scenery, musical accompaniment, and spoken parts. Two human actors are complemented by dozens of shadow players. The rest is all light and sound.



To rest a figure, the sticks are held in position with the wooden blocks shown beneath the screen above.

Two original oriental warrior puppets made of donkey skin. Fine bamboo holds the rods in position.

SOCIAL STUDIES

BOTTLE PEOPLE

ANNA DUNSER, ART DIRECTOR
MAPLEWOOD-RICHMOND HEIGHTS SCHOOLS
MAPLEWOOD, MISSOURI



THE sixth grade children in their study of the people of other lands and different periods wished to dress costume dolls to represent different countries. Many drawings were made of the styles at various periods of time.

The children wanted to make small figures that would stand alone. One boy suggested used flash bulbs, the small size, for heads, and it was found that these bulbs could be placed in the necks of soft-drink bottles. If the small projections on the stem of the bulb prevented its fitting into a bottle, they were filed.

For arms, a piece of newspaper about 8 inches long was rolled to the size of a pencil and taped at the neck of the bottle. These stood out straight and stiff but were satisfactory to some of the pupils. Pipe stem cleaners were used by children who insisted that elbows should bend. A few made no arms but attached hands to the ends of sleeves.

The bulbs were painted with tempera in colors suitable to the complexion of the persons represented. So that the paint would stick to the glass, the brush was rubbed on a piece of soap occasionally. When this coat was dry the features were painted. Some children painted the hair but others preferred to make wigs. One girl covered the head with glue then pressed on finely cut yarn. This made a nice, woolly head.

The boys and girls brought material from home for the clothes—cotton, velvet, wool, rayon, ribbons, and laces. The offerings were pooled. The boys were as eager as the girls to sew but found it hard work. It was easy to dress the women in wide, gathered skirts or closely draped fabrics but the men required further research. Someone suggested wire forms, so coat hangers were used. The wire was straightened then bent to form the legs and much of the wire was turned over for feet to keep the figure upright. The light bulb was wired to the frame.

Studying the fashions of history emphasized the fact that circumstances alter the style of dress of all nations. What may seem queer to us now was considered beautiful in another era, just as the clothing of one nation may seem strange to another.



MAKING RELIEF MAPS

Bringing the mountains to
the classroom for the fourth
grade.

DORIS SCHAFER
ALHAMBRA, CALIFORNIA



WHEN a fourth grader asked, "Is Mexico a state?" Mrs. Anne Schaffer, teacher at Martha Baldwin School, realized that she would have to find a visual

means of explaining geography because youngsters at this age cannot be enthusiastic about facts and figures.

First the children studied different types of maps and learned how to read a map. The class, divided into five committees, started on the first project—a relief map of Mexico. A map slide of Mexico was projected and the drawing committee used heavy black crayon to trace the form onto 26- by 34-inch bristol board.

The research committee, with physical maps before them, built up the surface. A mixture of two parts flour, one part salt, and enough water to keep the dough at modeling consistency was spread over the map, applied more heavily where mountain ranges predominated and less heavily in the valley, lake, and bay regions. As the mixture became firm they modeled ranges and peaks.

The map dried for two weeks before the paint committee set to work. The plains and valleys were yellow; the mountains brown; the bodies of water, pale blue; and the United States which showed, gray. Calcimine paint was selected because it is opaque and easily handled.

The legend committee, with black crayons, printed the names of the oceans and the Gulf of Mexico, and made a key to the map's coloring.

Making these maps gave the children a sense of accomplishment as well as the experience of working together. The maps provided attractive decorations for the classroom as well as a pleasant and meaningful way of learning geography.



OUR OWN GLOBE

RUTH AHNER, ART TEACHER
JOSEPHINE CAVATAIO
FOURTH GRADE TEACHER
TERRELL AVENUE SCHOOL
OCEANSIDE, NEW YORK

Photography, Marion Smith
Sixth Grade Teacher



CHILDREN at all grade levels enjoy working with papier-mâché. The day the suggestion was made in the fourth grade that we could make our own globes of the world by this method, there was keen interest and excitement. The course of study in this grade prescribes teaching about the continents and oceans on the surface of the earth. In this project, art and geography were nicely correlated.

How proudly Glenn and the others in the fourth grade studied their own globes!

One-half of the globe, formed over an old basketball or volleyball borrowed from the physical education department, was allowed to dry for a week or until it slipped easily from the ball. Then a second half was made on the same ball. Philip, with great concentration, is trying to fit the two halves together just right while Nancy is ready to put on the pasted strips which will hold it together.





After the form was completely dry it was painted all over with pale blue-green tempera to represent the oceans. Carolyn and Paulette are very busy doing this. They also traced the continents from maps which were in proportion to the size of the ball, using tracing paper and soft black pencils. They blackened the back of the tracings then laid them on the globe and transferred them by going over the lines again. After the lettering was finished the globes were given one or two coats of shellac.

Working in groups of two or three, the children began by soaking strips of printed newspaper, about $3\frac{1}{4}$ by 6 inches, in water. They were careful to tear the strips, not cut them, so they would blend more smoothly. For the first layer, which touched the ball, Ralph uses only water-soaked strips, overlapping them slightly in one general direction. Before this was dry a second layer was pasted on, each strip being laid on old newspaper and completely spread with a thin, smooth coating of paste and carefully put over the first layer in the opposite direction, for strength. It was necessary to alternate layers of printed and unprinted newspaper, funnies, or paper towels to show when one layer was finished. The alternate layers were continually pasted on until there were six.





They made hammered copper bracelets, as above, and woven mats, as shown below.



At top are colorful braided leather and yarn belts, while, just above, lacquered metal produced gay and useful letter racks.

MEXICO AND CRAFTS

ANNE KOVACH
DEARBORN, MICHIGAN

THERE is probably no other country which gives the fourth grader opportunity to integrate handcraft with social studies as well as Mexico. Here is a country rich in all the simple crafts that any young child can appreciate and hope to reproduce.

During their study of Mexico, the fourth grade children of Joshua Howard School, Dearborn, tried no less than a half dozen varied objects with fascinating and useful results. They made hammered copper bracelets, raffia woven mats, braided leather and yarn belts, lacquered-metal letter holders, cornhusk and raffia dolls, woven wool mats, and clay objects.



Bright Mexican colors and three-dimensional paper construction captured the spirit of Mexico for the fourth graders.

MEXICO AND GEOGRAPHY

EMILY M. FRYBERGER, TEACHER

RACHEL M. SULLIVAN, SUPERVISOR OF ART
D, NEW JERSEY

STUDYING Mexican geography can be fun! The children of the third grade at Columbus School made a picture map. On it they placed clippings, pictures, and ornaments pertaining to Mexico.

Paper plates were decorated with freehand cuttings from folded paper, colored with wax crayons and pasted into position. Above the bulletin board was taped a Mexican scene. The cactus plants were cut from colored paper. Some children made studies of typical Mexican subjects with water colors and charcoal. Rhythm tambourines were made with two paper plates, painted and tied together with colored cord and little bells.

On the table are bowls made of papier-mâché molded over wooden and plastic dishes from home. They were decorated with small, torn pieces of colored paper from old magazines, pasted so as to give a mosaic effect. The racks on which the bowls rest were made of twisted wire-coat hangers. Beside the bowls are some toy pigs, the bases of which were tin cans. The cans were covered with papier-mâché, dried thoroughly, and painted with designs. All were given coats of shellac for permanent finish.

To complete our study of Mexico, each child selected a topic in which he was particularly interested, wrote a story and illustrated it with a crayon drawing.





A PERUVIAN FIESTA

EDITH BRUNGARD

ART TEACHER

BENJAMIN FRANKLIN ELEMENTARY SCHOOL
WILLIAMSPORT, PENNSYLVANIA

IN STUDYING Peru, the sixth grade correlated all school subjects, and a fiesta held during the workshop period of our April Teachers' Institute provided opportunity for the students to demonstrate how well they had been able to integrate their experiences.

Pupils spent much time in the library and were also alert for current news about this country. From research, they were able to create designs in the Peruvian manner and to make and decorate objects of clay, gourds, and wood. Muslin, colored with wax crayon then ironed to set the color, was fashioned into ponchos by the boys who wore them during our fiesta, and afterwards used to cover portfolios and wastebaskets. The girls made aprons and handkerchiefs, worn as accessories at the fiesta, and tablecloths, napkins, and decorations used at the tables where tea and cookies were served by the pupils.

The pupils sang early Peruvian songs and one girl gave a solo on the Spanish guitar. Recordings made by



the great Peruvian singer, Yma Sumac, were played, and two Peruvian dances, learned in physical education, were presented. Tom-toms and rattles made of decorated gourds, were used in the program.

Included in an exhibit were maps, graphs, cross-word puzzles, stories, articles, and pictures of Peru.

Delighted comments by the spectators indicated that the children had been able to portray an appreciation for the culture of our neighbors in Peru.

BOOK REVIEWS

(Continued from Cover 2)

Wood Carving Book by Doris Aller. Lane Publishing Co., Menlo Park, California. 96 pages. Size, 8½ by 10½ inches. Price: paper, \$1.75; cloth, \$3.00.

It has been a long time since we have seen a new book on wood carving. This book is written for those without previous experience in the craft who wish to teach themselves—as the author did—and use their skill in making useful objects having original, decorative designs.

For those who wish to use them, there are designs to be copied. In addition, and of prime importance to many, the author presents her material in a manner calculated to encourage readers to work out their own designs.

Most of the designs are crisp and interesting, and are shown as scale drawing as well as large halftone illustration of designs worked on finished pieces.

In all, there are 25 projects described in the illustrations and clear, concise text material. It has a modern, refreshing format and is well printed on a good grade of paper.

Ceramics for the Potter by Ruth M. Home. Chas. A. Bennett Co., Peoria, Illinois. 229 pages. Size, 6 by 9 inches. Price, \$4.50.

Written for both the amateur and professional potter, this book gives much precise information, in complete detail, covering the many steps in successful pottery making. In addition, it gives basic, technical and historical information on clays, glazes, kilns, potters wheels, and pottery of ancient people. In a sense, it is a reference book on the history and appreciation of pottery as well as a technical book for the contemporary potter.

Whether for school use or at home, those interested in one of the oldest crafts known to man, will find this book of continuing help and inspiration.

International Poster Annual—1952. Edited by W. H. Allner. Pellegrini & Cudahy, New York City. 192 pages. Size, 9½ by 11½ inches. Price, \$10.00.

Unique in its field, this book contains 337 carefully selected examples of the outstanding poster art of the year from all over the world. For everyone interested in the visual presentation of ideas, it offers stimulating solutions as worked out by the leading artists of some twenty-five different countries.

When your students have a problem involving posters, they will find this book a stimulating source for ideas. The visually exciting and fresh, modern designs shown on the pages will be useful as superlative examples of the purpose and place of posters in art—art at work—art in action—art as a motivator of ideas.

Early American Designs—Tolware by Erwin O. Christensen. Pitman Publishing Co., New York City. 48 pages. Size, 8½ by 11 inches. Price, \$1.75, paper binding.

This book is a collection of Early American painted tin or tolware. Included are tea caddies, teapots, coffeepots, boxes, canisters, sugar bowls, dishes, trays, designs and decorations from art museums, historical societies and private collections. Tin was painted in various places in this country, and it was also imported. The pieces

(Continued on page 8-a)



DRAMATIZE YOUR SOCIAL STUDIES UNIT

with Bull's Eye Construction Paper



Work out with your class the plans for an ideal village. Using a sand box or table top for a base, have them construct the village with Bull's Eye Construction Paper and Adhezo Paste. Milton Bradley Poster Colors may be used for painting in details. Allow the class to elect a mayor and city council who will, in turn, appoint other students to the jobs of Superintendent of Roads, Superintendent of Schools, storekeeper, minister, fire chief and so forth. The class is then ready to act out a drama depicting the daily life of a community.

For Best Results Use the Quality Team . . .



BULL'S EYE CONSTRUCTION PAPER

- Heavier, stronger 85-lb. sulphite stock
- Finer surface suitable for water color or ink
- Easier for sculpture—folds both ways
- Truest colors in a variety of hues

TONAL PAPER—The lightweight complement to Bull's Eye for fine detail.

ADHEZO PASTE

Stick with the best. Adhezo is stronger, cleaner, quicker drying . . . Ideal for all mounting and craftwork.

Prove to yourself that Bull's Eye is the superior construction paper. Send coupon for FREE sample book, today!



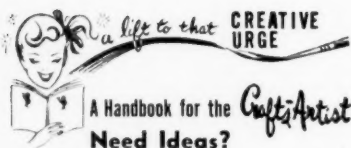
MILTON BRADLEY COMPANY
Dept. S-312, Springfield, Mass.

Please send me free sample book of Bull's Eye Construction Paper.

NAME

ADDRESS

.....



Write for the colorful O-P Craft catalog listing many clever and fascinating items all ready for that creative touch. Free to teachers—others, 10¢.

THE O-P CRAFT CO. INC. SANDUSKY, OHIO

America's Best Source of Supplies for Vocational Education and Crafts Classes

Larson Leathercraft

COMPLETE STOCK
Everything from Beginners' Kits of READY CUT projects, to supplies and leathers for advanced hobbyists.

HIGHEST QUALITY
All materials, moderately-priced tooling leathers, calfskin, etc., top quality.

PROMPT SHIPMENT
Our established policy is to ship orders the same day we receive them.

J. C. LARSON COMPANY
820 S. Tripp Ave., Dept. 3010, Chicago 24, Ill.

Weave with Linen

Consider the real effort and work put into your weaving, why not use the finest fibre obtainable—Irish Linen?

Send for 40-page catalog No. 3 and complete book of samples containing 10 sample and color cards of linens, cottons and wools. Both for \$1.00 postpaid—this price to be rebated on first order of \$10.00 or more.

Also Potons & Baldwin's Weaving Wools, Shuttles, Bobbins and Accessories, Carpet warp, raving, Lurex metallic yarns.

Hughes Sawcett, Inc.

Everything for the Weaver
8" to 90" LOOMS
(2 to 12 harness)
• LECLERC
• MISSOURI
• GOLDEN RULE
• STRUCCO

Est. 1888
115 Franklin St.
New York 13, N.Y.

CROWN LEATHERCO.

IS "TOPS" IN LEATHERCRAFT

TOOLS and ACCESSORIES
The finest of CRAFT LEATHERS, Lacings, Kits, and Leathercraft Accessories.
Genuine "CRAFTTOOL" stamps.

FREE CATALOG
Our prices are the lowest
Complete stock
Highest Quality
Prompt service
Write Dept. 5

CROWN LEATHERCO.
22 SPRUCE ST., NEW YORK 38, N. Y.

HAND WEAVERS

Order your Cotton, Linen and Wool Yarns from

Lily Mills Co.

A wide range of yarns and other weaving equipment is available direct from Manufacturer. Write for color samples & price lists today.

LILY MILLS CO.
Shelby, North Carolina

BETTER ART for SECONDARY SCHOOLS

(Continued from page 302)

Individualized instruction in art is perhaps being most fully realized in the art curriculums offered in an increasing number of our senior high schools. Such a curriculum makes available to the student a general course in art in the ninth grade followed by courses in painting, sculpture, industrial art, commercial art, theater art, and architecture offered in grades ten to twelve, inclusive. Students completing the art curriculum are better able to get on in the world, whether they continue their education beyond high school or not. Many will be able to enter and later to graduate from art school or college. For these students, art has been as preparatory a subject as it was for others who, for economic or other reasons, were compelled to terminate their formal education on completing high school.

The satisfactory secondary school art courses or curriculum should be appreciative as well as productive. It is not enough that the student be given freedom to express himself creatively, he should be given the opportunity to contemplate and react to works of art, to know whatever is to be learned by the high school student about artists, art production, art criticism, art history. The same academic standards should apply to art as apply to science and to the humanities if art is to achieve and maintain a coordinate place in the high school curriculum. This requires that a balance be maintained in the course of study between the informative values to be learned, and the creative activities to be participated in by the student. Homework should be required in art as in other major secondary school subjects, if these academic standards are to be maintained, and if art is to justify itself in the eyes of the school administrator.

Administrative objectives of art education are to be fully realized only through the effective co-operation of supervision and teaching, in which the superintendent, supervisor, principal, teacher, and pupil share. If the art program in the secondary school is to be carried on successfully, the administrator must concern himself with its direction. He should no longer think of the subject as special, nor as something for which he himself is unconcerned. He should see to it that the philosophy underlying the art program is adequate to the needs of his entire organization; should see that the art program is made to function in the entire curriculum. Above all, he should see to it that the subject is effectively presented to the faculty and to the student body, as a curriculum area co-ordinate with science and the humanities, as an educational area academically and vocationally valuable to the student and to the prospective college entrant and occupational worker, in its own right, as experience in vital living.

BOOK REVIEWS

(Continued from page 7-a)

illustrated are from Pennsylvania, New York, New Jersey, Connecticut, Michigan, Wisconsin, Ohio, Iowa and Maine. In some instances, sections of designs have been enlarged to better show techniques and results. A brief factual description of each piece is given under the illustration, including color analysis which may be checked against the Munsell Color Atlas, available in libraries.

The Complete Guide to Cartooning by Gene Byrnes. Grosset & Dunlap, New York City. 256 pages. Size, 9 by 12 1/4 inches. Price, \$3.95.

This book starts at the beginning of the subject and carries through to the professional level. It describes with words and many illustrations the working methods of many talented and famous cartoonists.

For you who have little or no experience, this book starts with matchstick drawing, elementary drawing, light, shade and composition. It shows you with lessons how to draw faces, hands, feet, figures, clothing, comics, sports and editorial cartoons, and how to work with pencil, pen and ink, brush wash, color, charcoal and crayon. In addition, there are sections on how to get ideas for cartoons and follow them through to successful completion.

Complete Guide to Drawing from Life by George B. Bridgman. Sterling Publishing Co., New York City. 360 pages. Size, 8 1/4 by 11 1/4 inches. Price, \$12.00.

This large book is a comprehensive and authoritative volume on life drawing, and is a complete anatomical reference guide for working artists and students. More than 1000 drawings of human anatomy are shown, accompanied with explanatory text.

This one volume combines six well-known books of the author, George B. Bridgman, who was for many years a lecturer and teacher at the Art Students' League in New York.

This book shows and names all the muscles and bones of the body, 67 pages of drawings of hands, 35 pages of drapes and folds, hundreds of drawings of arms, shoulders, heads and features, torsos, legs, knees and feet—all accompanied by instructions and observations of importance to the artist.

31st Annual of National Advertising and Editorial Art. Edited by Arthur Blomquist. Pellegrini & Cudahy, New York City. Size, 8 1/2 by 11 1/2 inches. Price, \$10.00.

Recorded in this book is the year's best of American advertising and editorial art as presented in the 31st consecutive National Exhibition of the New York Art Directors Club in May, 1952. The 376 top selections and award winners are grouped in 35 sections ranging from newspaper and magazine advertising and illustration to television commercials, comprising in all 260 pages and including 11 reproductions in full color.

Schools offering commercial art courses as well as libraries will find this 31st edition offers much of inspiration and help to students and experienced commercial artists alike.

School Arts, May 1953

YOUR STUDENTS Can Easily Make CRAFT PROJECTS

PATTERNS • LACING TOOLING LEATHERS INSTRUCTION BOOKS

Learn more about Osborn Put-Together Projects for Young and Old. Send for free 8-page Supply Folder or 25 cents for No. 20, 68-page idea-packed project catalog.

OSBORN BROS. SUPPLY COMPANY
House of Leathercraft for over 25 years
223 West Jackson Boulevard Chicago 6, Illinois

Craftint

THE GOOD START TO SCHOOL ART
THE CRAFTINT MFG. CO.

1615 Collamer Ave. Cleveland 10, Ohio



At your age!

If you are over 21 (or under 101) it's none too soon for you to follow the example of our hero, Ed Parmalee (above) and face the life-saving facts about cancer, as presented in our new film "Man Alive!".

You and Ed will learn that cancer, like serious engine trouble, usually gives you a warning and can usually be cured if treated early.

For information on where you can see this film, call us or write to "Cancer" in care of your local Post Office.

American Cancer Society



SERAMOGLAZE

THE "LIQUID PLASTIC" FINISH FOR

CLAY • WOOD • METAL • GLASS • LEATHER
FABRIC • PLASTIC • PAPER • PLASTER • CONCRETE



● Gives a high lustrous, waterproof and resistant finish. Can be tinted or colored. Repeated coats will give depth and retraction like glass. Flexible, will not chip even on leather. An amazing LIQUID PLASTIC finish. Write for free bulletin.

FAVOR, RUHL & CO., INC. 425 S. Wabash Ave. Chicago 5, Illinois

People who are late are often so much jollier than the people who have to wait for them.

Your Best Source of Supplies for Vocational Education and Crafts!

J. J. CONNOLLY (60 YEARS OF SERVICE)
LEATHERCRAFT



You can depend on Connolly to give you TOP QUALITY and a COMPLETE RANGE of kinds and grades of craft leather and tools. Each order properly filled and shipped by experienced men who know your needs. Priced right.

**FINEST QUALITY
COMPLETE STOCK
PROMPT SHIPMENT**

SEND FOR
FREE
CATALOG NOW

Get our 54-page catalog. Send name, address and school to: **J. J. CONNOLLY,** Dept. 51, 181 William St., N. Y. 38, N. Y.



LINOLEUM BLOCK PRINTING WITH SPEEDBALL LINOLEUM CUTTERS

The print above won a scholastic award for Ray Rule, age 13 at the Horace Mann Jr. High School, Los Angeles, Calif.

Design, Drawing, Carving and Printing are combined in this program. Make sure you have a good stock of Speedball Linoleum Cutters, Inks, and other products for your fall program.

Send for free charts on Linoleum Projects



C. HOWARD HUNT PEN CO., CAMDEN 1, N. J.
SPEEDBALL PENS, CUTTERS and PRODUCTS

How to get the best from children in their art work

ART IN THE SCHOOLROOM

by Manfred L. Keller, University of Nebraska

You'll like the 120 suggested assignments for starting art lessons. Each assignment is based on the child's experience in his daily life, his observations, his community, his imagination, his group projects and his holiday projects.



It gives you suggestions that aid in developing the child's understanding of himself and his world.

Here is just the material that you'll enjoy using, because it delights

the children and brings out their best art work. 225 pages; 50 children's drawings, 120 lesson assignments.

CREATIVE HANDS BOOKSHOP

135 Printers Bldg., Worcester 8, Mass.

I would like the teaching help in Art in the Schoolroom.

☐ Enclosed is \$4.00 ☐ Send bill for \$4.12

Name _____

Address _____

Post Office _____

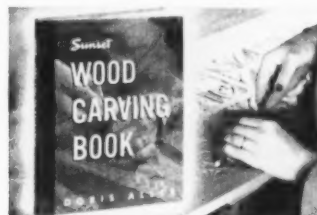
These Sunset Books show you how to make 47 beautiful classroom projects

- ♦ basic craft methods and designs
- ♦ large, detailed photos
- ♦ simple direct text
- ♦ easy-to-follow instructions and processes



SUNSET Leather Craft Book

For the beginner, Doris Aller's new book has crystal-clear how-to-do-it instructions and illustrations that will lead you easily and surely to real skill. For beginner and skilled craftsman, it offers 22 outstanding, practical projects with detailed instructions and patterns. 96 pages 8 1/4 x 10 3/4 - Price \$3.00 Cloth Binding.



SUNSET Wood Carving Book

Even if you have never before attempted to carve a piece of wood, the clear, how-to text and illustrations in this book will enable you to learn and enjoy this popular and relaxing hobby. Here are detailed instructions and 25 beautiful projects. Profusely illustrated 96 pages - Size 8 1/4 x 10 3/4 - Price \$3.00 Cloth Binding.

Your choice
ONLY \$3.00 EACH

Casebound Library Edition

Creative Hands Bookshop
135 Printers Building, Worcester 8, Mass.

PLEASE SEND TODAY

☐ _____ copies Leather Craft Book

☐ _____ copies Wood Carving Book

Payment enclosed at \$3.00 per book

Send bill and add 12 cents postage per book

Name _____

Address _____

City _____ (Zone) _____ State _____

FREE TO TEACHERS
New Manual
 HOW TO USE
Alphacolor
 CHALK PASTELS & CHAR-KOLE
 MANUAL AS-12 • IN FULL COLOR
 • WEALTH OF IDEAS
 WRITE ON SCHOOL LETTERHEAD
 OR STATE YOUR POSITION
WEBER COSTELLO COMPANY
 Manufacturers - Chicago Heights, Illinois

SILK SCREEN and CRAFT KITS
 Send for FREE price list or
 25c for instruction booklets

LA CLAIR Silk Screen and Craft Supplies
 1245 Noriega Street San Francisco, Calif.

**GO TO THE SPECIALIST FOR ART
 METAL AND JEWELRY MATERIALS**

- Whatever your program, we have the metal-working tools and materials to carry it out—copper, brass, silver in wire or sheets, stones, ornaments, findings.



- Ideas and suggestions may be found in our books and portfolios for teachers and metal craftsmen.

Send 50 cents today for catalog showing hundreds of interesting items. Payment credited on first \$4.00 order.

METAL CRAFTS SUPPLY CO.

10 Thomas Street Providence, R. I.

LEATHER - CRAFT
Ready Cut and PROJECTS

 SEND 10¢ FOR CATALOG
ROBERT J. GOLKA CO. BROCKTON, MASS.

HAMMETT'S CATALOG

LISTS ITEMS YOU NEED FOR WORKING IN
ARTS and CRAFTS



Free
 Looms Backbinding Pottery
 Wood Leather Weaving
 Basketry Books Block Printing
 Metal Crafts

Instruction Aids are listed. Complete tools and supplies for schools—home shop crafts and art courses.

J. L. HAMMETT CO., 264 Main Street, Cambridge, Mass.
 Please send me a free copy of your Catalog

Name _____
 Address _____
 My School is _____

SEARCHLIGHT

(Continued from Cover 2)

A Craft Workshop Summer School Program is sponsored again this year by Pi Beta Phi School and University of Tennessee. To be held in Gatlinburg from June 9 to July 17, it offers instruction for the experienced craftsman as well as amateurs. A total of twelve courses, covering the most popular crafts, will be given under the stimulating leadership of expert teacher-craftsmen.

For an attractive folder giving complete information, including living accommodations, rates, schedule of classes, and the staff, simply write Pi Beta Phi School, Gatlinburg, Tennessee and ask for their 1953 craft workshop folder.

The Guild of Student Travel Announces

"Art in Italy," an opportunity for summer travel and art study: three weeks of leisurely exploration of the major art cities of Italy, followed by three weeks for painting and relaxation in the fishing village of Positano. Side trips to neighboring Capri, Amalfi, Ravello, Sorrento and other historic villages on the Neapolitan coast, as well as enrollment in the Positano Art School for classes in painting are included in the program. The "Art in Italy" project will be conducted by Prof. Myrwyn Eaton of the New York University's Department of Fine Arts. For information regarding the "Art in Italy" tour and the Positano Art School, please contact Myrwyn Eaton, Dept. of Fine Arts, New York University, Washington Square, New York or Mrs. Irma S. Jonas, Art Tour Department, Guild of Student Travel, 500 Fifth Ave., New York 36, N. Y. Ask for folders describing the "Art in Italy" tour.

The Scope of Art Education in Iowa is

being supplemented this year by a weekly program in television. The live show is being televised every Friday morning from WOI-TV Ames, Iowa. The series is written by Frank Wachowiak, Head, Art Education, State University of Iowa, Iowa City. Mr. Wachowiak also monitors the program using a different group of children from the Ames area each week.

The program is planned to approximate an actual art class situation. Discussion by teacher and students, technique demonstration, workshop period, and final evaluation of project are highlighted on each show.

Those Planning to Study in Mexico this

summer will be interested in the complete catalog offered by Instituto Allende in San Miguel, Mexico. The sixteen pages give you a description of the many and varied courses, the distinguished faculty engaged to help you, and interesting illustrations of students' work, building, and the countryside. For your copy, write (air mail is recommended) to Mr. Stirling Dickinson, Director, Instituto Allende, San Miguel de Allende, Gto, Mexico.

Andre Racz, of the School of Painting

and Sculpture at Columbia University, New York City has announced that Andre Minaux, the great French Expressionist, will conduct the painting classes of the Creative Art Workshop in St. Paul-de-Vence, France, this summer from July 20 to August 7. St. Paul-de-Vence, the site of the workshop, is a famous colony, situated above Nice on the French Riviera.

Mr. Racz, the well-known painter and art teacher, is the director of the Art Workshop and Conducted Field Tour for the study of art treasures of France and Italy, which has been organized for American teachers, students and professionals in the field of art and design. Andre Minaux, winner of the "Prix Critique of 1949" is recognized as one of the best French painters of the new generation. Travel arrangements are by British American Tours, 542 Fifth Avenue, New York City. Descriptive folder available.

Syracuse University, School of Art offers

you a folder describing their Art and Design in Europe, 1953 tour scheduled for this summer. It gives the complete itinerary—day by day from June 28 when you leave New York until August 29 when you return. It also gives the cost and other details of the tour. In addition to the itinerary the folder gives glimpses of places which will be visited and studied. The tour is under the able and experienced leadership of Professor and Mrs. Heythum. For your copy, write Prof. Antonin Heythum, School of Art, Syracuse University, Syracuse 10, New York.

Latest and Complete Information about

the series of summer tours offered by Bureau of University Travel, 11 Boyd St., Newton, Mass., has recently come to us. Late last fall the Bureau made available a tentative schedule of tours. This schedule has now been expanded and other adjustments made to reflect final arrangements. For folders which describe and price the complete range of tours, combining educational value with scenic beauty, simply write the Bureau at the above address and tell them the type or tour you want or the area you wish to visit.

The Twelve National Winners in the 4-H

Clothing Achievement Program gather around a sewing machine at 4-H Club Congress in Chicago to admire samples of MIRACLE STITCH embroidery.

These 12 girls have been chosen as the most outstanding girls for 1952 but they represent over 500,000 girls who have made 1,782,176 new garments and remodelled 516,746. A winner is selected from each of the 48 states, Hawaii, Puerto Rico and Alaska, and these 51 girls receive all-expense trips to 4-H Club Congress. From this group, the 12 national winners are chosen to receive college scholarships. The Spool Cotton Company is the annual donor of the all-expense trips and scholarships for the Clothing Achievement Program.

COLOR by Sargent
 Send for a FREE Instruction Book for SARGENT Oil, Water, or Pastel Colors
 for every school need
 Oil and Water Colors • Crayons • Tempera • Chalk • Modeling Clay • Silk Screen • Finger Paints • Pastels • Ink
ART CRAYON COMPANY, INC. Sargent Building
 American Artists Color Works Inc. Brooklyn 20 N.Y.

The tragedy of ulcers is that you may have them and still not be a success.

MOORE INSTITUTE OF ART

School of Design for Women
108th Year—Internationally known
artist-instructors. Diploma and de-
gree courses in Advertising, Art,
Art Ed., Fashion Design and Ill., In-
terior and Textile Design, Painting
and Ill. Crafts, Day and Saturday
classes. G.I. and State approved.
Dormitories, dining room. School
physician. For catalog, write:
1328 N. Broad St., Philadelphia 21, Pa.

COLORADO INSTITUTE of ART

Summer term, June 15 to Aug. 7. Tuition \$50.
Landscape Painting in the Rockies.
Fundamentals.
Teacher's course, no college credit. Send for Bulletin S.
1437 Glenarm Place Denver, Colorado

ENGLAND-EUROPE-NORTH AFRICA With ELMA PRATT

June 30 to August 30. Special emphasis on ART—for
artists, art teachers, art students, art lovers. Opportunity to
paint, to sketch—Spanish Castles, Berber Markets, Veiled
Women, Gypsy Caves, The Palio, Swiss Peaks! Write:
INTERNATIONAL SCHOOL OF ART
212 East 15 Street, New York 3, N.Y.
Inquire about Spring tour to Spain, The Coronation, Scandinavia

Look

at the informative
ads in SCHOOL ARTS

Read

what advertisers tell
you about their
products or services

Remember

to specify and buy
them for your work

Scenic Color Slides 10 2 x 2 \$1.00 Color Slides A SET

OVER 115 DIFFERENT SETS TO SELECT. Take your
students to the lands you are discussing. Write for catalog.
NATIONAL PICTURE SLIDE, Inc.
Dept. B 134 W. 32nd Street N.Y. City 1, N.Y.

IF IT'S LEATHER, we have it!
Choose from one of the largest stocks of
leather, lacing, kits, and leathercraft
accessories in the country. Send for
free catalog and price list full of
project ideas, etc.
SAX BROS., INC.
Dept. SA-5
1111 North Third St., Milwaukee 3, Wis.

DEPENDABLE CRAFT SUPPLIES
LEATHER CRAFT • PLASTICS • POTTERY
CRAFT • BLACK PRINTING • BELT CRAFT •
TEXTILE COLORS • POWER TOOLS • WOOD
BURNING • INSTRUCTION BOOKS • ETC.
DWINNELL CRAFT SHOP
Dept. SA 553 Wheeling, W. Va.

School Arts, May 1953

THE ART INSTITUTE OF CHICAGO SUMMER SCHOOL

Landscape, Figure
Painting, Sculpture, Ceramics, Drawing, Advertising,
Dress, Interior Design, Weaving, Art History, Crafts,
Teacher Training. Accredited Cat. Box 201

TERM BEGINS JUNE 29, 1953
Michigan Ave. at Adams, Chicago 3, Ill.



YEAR ROUND CRAFTS INSTRUCTION

No entrance or scholastic require-
ments, but courses are approved by
State Department of Vocational
Education.

Hand weaving, spinning, dyeing, leathercrafts, metal-
crafts, pottery, silk screen, enameling, and many other
crafts. Modern living conditions in a beautiful mountain
countryside. Summer courses are divided into periods
of three weeks each: June 1 to August 22, 1953.

Well-trained instructors in all the crafts.
Write the Registrar for full information.
Penland School of Handicrafts
Penland North Carolina

T
A
X
C
O
•
M
E
X
I
C
O

MEXICAN ART WORKSHOP

JULY 10 — AUGUST 14

- silversmith • field trips
- painting • spanish

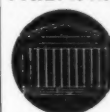
University Credit Optional
SEND FOR FREE FOLDER

Syracuse University, University College
601 E. Genesee Street, Syracuse 2, N.Y.

GET A DEGREE IN ART

BOSTON UNIVERSITY Coeducational College of
Practical Arts and Letters. Courses leading to B.S.,
A.A. degrees, 2-4 year programs for high school
graduates or college transfers. Major in Commercial
Illustration, Fashion or Book Illustration, Art
Teacher Training, Interior Decoration, Individual
guidance Academic courses included. Catalog.
Write DONALD L. OLIVER, Director of Admissions
705 Commonwealth Ave., Boston 15, Mass.

PHILA. MUSEUM SCHOOL OF ART



Degree and Diploma courses in Adver-
tising, Illus., Interior Decoration, Indus-
Design, Teacher Education, Costume
Design, Fashion Illus., Stagescraft, Jew-
elry & Silversmithing, Pattern Design,
Ceramics, Crafts, Day, eve. Catalog.
Broad and Pine Sts., Phila. 2, Pa.

ATLANTA ART INSTITUTE



Fine and advertising art. Interior decoration,
design, ceramics. Well-known American paint-
ers, guest instruction. B.F.A. degree and certifi-
cates. Competitive scholarships. Free placement
service. Approved for veterans. Summer session.
Write Registrar for Catalog.
Box R, 1262 Peachtree St., N.E., Atlanta, Ga.

Often a dash of judgment is better
than a flash of genius.



MINNESOTA SUMMER SESSION

SPECIAL COURSES IN ART

It's fun to study on Minnesota's cool, friend-
ly campus, flanked by the historic Mississippi,
just 15 minutes from six enticing lakes, and
close to the cultural, shopping and entertain-
ment areas of two big cities.

More than 1,000 courses, embracing every
field of education and scientific interest, are
offered by a nationally-recognized staff of pro-
fessors, augmented by outstanding guests.

Preeminent library and laboratory facilities
present unusual opportunity for graduate work
and research... an exciting program of con-
certs, plays, lectures and social events assures
stimulating recreation.

You may choose either or both of two in-
dependent terms of five weeks each.

FIRST TERM... June 15—July 18
SECOND TERM... July 20—August 22

Write for helpful complete bulletin.
Dean of the Summer Session, 811 Johnston Hall.

UNIVERSITY of MINNESOTA MINNEAPOLIS 14, MINNESOTA

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Est. 1876. Professional training with diploma course in Drawing,
Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Com-
mercial Arts, Ceramics. Teacher Training Course. 8 Traveling
Scholarships available. Unlimited contact with Museum col-
lection through study and lectures. Catalog on request.

EVENING SCHOOL diploma course in Graphic Arts, Sculpture,
Ceramics, Painting and special courses in Interior Design,
T.V., Plastic and Photographic Design.

RUSSELL T. SMITH, Head of School
230 The Fenway Boston, Mass.

Syracuse University • School of Art



Carl M.
and
Adeline
Loeb
summer
School of
Painting
•
full
college
credit

"Pinebrook" in the Adirondacks

Faculty of the School of Art Teaching:
pictorial design, figure and landscape
painting, and drawing.

write: Prof. Merlin F. Pollack School of Art
Syracuse University, Syracuse, N.Y.

READER'S GUIDE TO ADVERTISEMENTS

MAY 1953

ART AND CRAFT INSTRUCTION

Art Institute of Chicago
Atlanta Art Institute
Boston Museum School
Boston University
Colorado Institute of Art
International School of Art
Carl M. & Adeline Loeb Summer School
Mexican Art Workshop
Moore Institute of Art
Penland School of Handicrafts
Philadelphia Museum School of Art
University of Minnesota

ART, DRAWING AND PAINTING

American Crayon Company
Art Crayon Company
Binney & Smith Company
Milton Bradley Company
The Craftint Mfg. Company
Devos & Reynolds Company
Exterbrook Pen Company
General Pencil Company
M. Grumbacher
Higgins Ink Company
C. Howard Hunt Pen Company
Talens & Son, Inc.
Weber Costello Company
F. Weber Company

Cover IV

10-a

1-a

Cover III

7-a

8-a

2-a

6-a

2-a

4-a

5-a

4-a, 9-a

6-a

10-a

5-a

BOOKS AND FILMS

Creative Hands Bookshop
The Davis Press, Inc.
National Picture Slide, Inc.

CERAMICS, KILNS, POTTERY

B & I Mfg. Company
John Martin Treasures

FURNITURE

E. H. Sheldon Equipment Company

HANDICRAFT MATERIALS

Dwinnell Craft Shop
Favor, Ruhl & Company
Hughes Fawcett
J. L. Hammett Company
La Clair
Leisurecrafts
Lily Mills Company
Metal Crafts Supply Company
The O-P Craft Company, Inc.

LEATHER, TOOLS AND SUPPLIES

J. J. Connolly
Crown Leather Company
Robert J. Golka Company
J. C. Larson Company
Osborn Bros. Supply Company
Sax Bros., Inc.

SOURCE MATERIAL FOR THE BUSY ART TEACHER

Classified by Subjects in Reference Form

Books

The Art Teacher, Pedro deLemos \$7.50
Cartooning—Good Drawing, Weaver 3.75
Cartooning Sports, Weaver 3.75
Color Cement Handicraft, deLemos 5.00
Creative Art Crafts, Book 2
Cardboard, Wood, Cloth and Metal Crafts 4.75
Creative Art Crafts, Book 3
Weaving, Pottery, Puppets and Simple Stagecraft 4.75
Guatemala Art Crafts, Revised Edition, deLemos 5.75
Jewelry Making & Design, Rose and Cirino, Revised Edition 8.95
100 Years of Costumes in America, Kerr, Planning and Producing Posters, Revised Edition, John deLemos 3.75

Projects and Appreciation

Costume Design, History of—Egyptian to 1840 1.50
Happy Art Projects, 4 sheets, 24" x 36" 1.50
Historic Design—Ancient and Classical 2.00
Historic Design—Medieval 2.00
History of Art Chart for 5 Centuries list- ing the famous artists, native country and one of their masterpieces 1.00
Lettering, 21 plates 1.50
Mexico Arts and Crafts, 17 plates 1.50
Modern Lettering 1.50
Simplified Modern Design, 26 plates 2.50

Handicraft Portfolios

Art Metal Crafts, 17 plates \$2.50
Block Printing—Pictorial, 17 plates 1.50
Interpretive Costume Set of 5 periods 12 plates—7" x 10" in each period
Egypt, Greece and Rome
The Orient
The Age of Chivalry
American Renaissance and Elizabethan
Above in notebook size—4 1/2" x 5 1/2" for students—10 sets \$20.00
Paper Sculpture—Johnston 24 large sheets—24 projects 3.75

Send Orders to

—SCHOOL ARTS, 135 Printers Building, Worcester 8, Mass. or to the following school supply companies

Cambridge 42, Mass. J. L. Hammett Co., Kendall Sq.
Clearfield, Pa. Kurtz Bros.
Dallas 2, Texas Practical Drawing Co.
Eau Claire, Wis. Eau Claire Book and Stationery Co.
Kansas City 6, Mo. Hoover Bros., 922 Oak St.
Los Angeles 8, Calif. Amer. Seating Co., 6903 Avalon Blvd.
Newark 8, N. J. J. L. Hammett Co., 380 Jelliff Ave.
Oklahoma City 2, Okla. Dowling's, Second and Broadway.
Pasadena 8, Calif. A. C. Vroman, Inc., 383 So. Pasadena Ave.
San Francisco 24, Calif. Amer. Seating Co., 701 Bayshore Blvd.
San Francisco 3, Calif. No. W. Craft, 142 Ninth St.
Seattle 1, Wash. John W. Lyman Co., 1111 4th Ave.
Spokane 6, Wash. John W. Lyman Co.
Syracuse 4, N. Y. Amer. Seating Co., 935 W. Genesee
CANADA—prices slightly higher. Moyer School Supplies Limited, Montreal, Toronto 1, Winnipeg, Saskatoon, Edmonton.



New... Original Ideas

PAPER SCULPTURE

A Portfolio by M. Grace Johnston . . . ARTS HIGH SCHOOL NEWARK, NEW JERSEY

Have you tried the fascinating experience of taking a flat sheet of paper and making three-dimensional designs—modern designs that sparkle with originality?

For teaching the basic principles of space organization and design—for challenging the imagination and inventiveness of your students in design and composition, you will find a rich store of ideas in this new title. It also gives you methods and techniques for display design, window decoration, school plays and stagecraft, exhibits, fashion shows, and many other projects where paper and three-dimensional design add interest.

This portfolio contains 24 large sheets, size 17 x 11 inches—each covering a different phase of paper sculpture art.

HERE
ARE THE
SUBJECTS

Materials and Tools
Basic Forms
Shadow Folds
Cut Surface Design and
Abstract Shapes
Decorative Leaves
Scrolls and Ornaments
Flower Forms
Frames and Borders

Flower and Leaf Ornament
Bird Shapes
Girls' Heads—Side View
Girl's Head with Hat
Girl's Head with Flowered Hat
Minkin and Manikin
Cherubs and Drapery
Musical Instruments

Masks of Comedy and Tragedy
The American Eagle
Dresden Clock and Wreath
Standing Figure
Christmas Angels
A Symbolic Figure
Experiments in Form
Abstractions

On each of these large double-sized pages you will find a photograph of the finished product, a diagram showing how to cut, bend, score, fold and fasten the separate pieces to assemble the completed project, plus clearly-written directions and suggestions for making and using each piece.

Order copies today

Price \$3.75

MAIL THIS COUPON TODAY!

The DAVIS PRESS, Inc., Publishers

135 Printers Building, Worcester 8, Massachusetts

Please send _____ copies of PAPER SCULPTURE at \$3.75 per copy.

☐ Payment enclosed

☐ Send bill payable in 30 days

Name _____

Address _____

City _____

Zone _____ State _____

Send me.....

Enclosing \$.....

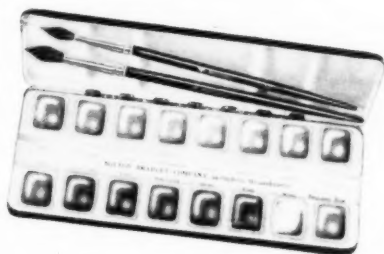
Or send bill to Board of Education

Name

School Address

City State

School Arts, May 1953



**MILTON BRADLEY
SEMI-MOIST COLORS**

Fine quality Milton Bradley Semi-Moist Water Colors are available in well designed metal boxes of 4, 7, 8 and 16 colors and in whole, half, and three-quarter pans.

DRY CAKES—Dry Cakes are available individually and in 4-cake metal boxes.

War Paint

in Milton Bradley Water Colors

Clear, brilliant Milton Bradley water colors explode in the fiery fury of an Indian battle scene. Whether the picture calls for bright splashing colors or soft pastel hues, these superior quality paints are responsive . . . even to the amateur hand. Each pan is uniformly smooth. Purest pigments are ground to the finest degree by a modern process which insures perfect blending and mixing qualities. Give your class the added incentive of fine working materials with Milton Bradley water colors.

FREE—Helpful, colorfully illustrated folder "Magic with Water Color" sent on request. Write today to Department SC-35

**SERVING
AMERICA'S
CHILDREN
SINCE**

1860

**MB
MILTON
BRADLEY**

MILTON BRADLEY COMPANY

SPRINGFIELD 2, MASSACHUSETTS

BOSTON

PHILADELPHIA

CHICAGO

SC-35.

Creatively yours!

REQUISITION

Prang Water Colors
Prang Tempera
Prang Crayonex
Prang Textile Colors
Prang Dek-All
Sketcho
Payons

Only PRANG gives you the stimulation of such exciting variety in top-notch color mediums. And they're "tuned" in color and "tuned" in quality. Keep tuned to PRANG!

SEND FOR INTERESTING FOLDER ON THESE PRANG PRODUCTS.

 The **American Crayon** Company
Sandusky, Ohio New York